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ERRATA.

- p. 4, l. 74, *read* τῆς μετρητῆς.
p. 21, l. 37, *read* τὰ δ' αὐτὰς.
p. 22, l. 73, *read* μή με λυπεῖτε.
p. 27, l. 55, *read* Κινάθης.
p. 27, l. 66, *read* ὁπῶ.
p. 31, l. 49, *read* φααί.
p. 33, l. 93, *read* δίδωσιν.
p. 37, note on l. 28, *read* πᾶντας κε.



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ΗΡΩΝΔΟΥ ΜΙΜΙΑΜΒΟΙ

HERONDAS
//

A FIRST RECENSION

BY

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ὁ πηλὸς ἀχρις ἰγνυῶν προσέστηκεν



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the mime in Greek literature. The discussion of the date of Herondas himself will be brought within narrower limits. For the textual critic material of no ordinary kind is provided by certain features in the papyrus, while the student of dialects will discover not a little to occupy him. Even the metre raises new points. Did any one ever think that elision and crasis could take such monstrous forms?

I do not believe that the date of Herondas will remain long open to contention. A study of the evidence supplied by the mimes will end, I conceive, in placing him in the third century B.C., and connecting him with the literary school at Cos to which Philetas and Theocritus belonged and which embraced many lesser names. It is just possible that evidence of a most precise sort as to Herondas' time of writing may be derived from iv. 75.

It will further, I think, be soon placed beyond dispute that the mimes of Herondas were not mere academic creations, but were really intended for representation. They are manifestly meant to 'fetch' the vulgar. The licence of the metre had perhaps the same purpose, its nearest English analogue being the eccentric rhymes of Hudibras.

But it will be more difficult to say whether any characteristics of the mimes are due to a mime-tradition. Such a tradition might explain a great deal—even *ὀρώρηκα* and *ἀκήκουκα* perhaps; perhaps also some points of versification,—but the evidence requisite for

a verdict in one way or another will not be easy to bring together.

Another question, sure to be answered at first in more ways than one, will perhaps be answered right before long. Has each mime a scene of its own? Is there a special background in each case for the action of the petty drama? There can be no doubt at all that the action of the second mime is laid in Cos. If we could only prove that the scene of one other was laid elsewhere, the answer would be given. But as yet there are only fragments of evidence for placing the action of any other of the mimes in another town (the third and the seventh in Cyzicus, for example), whereas there is a good deal of evidence for giving Cos the fourth mime as well as the second. Still, ultimately, the evidence will probably decide that each piece must have a scene of its own.

The vocabulary is extraordinarily interesting, comprising not only such expressive and natural compounds as *ἀστροδίφης* and *ἐπιλοξοῦν* which are only *ἄπαξ εἰρημένα* by accident, but also on the one hand words like *προκυκλῖς* the meaning of which has been preserved almost by a miracle, and on the other, terms like *βαύβων* to the signification of which there appears to be hardly a clue.


The Dialect has suffered sadly in transmission, being in some things almost consistently Atticized except that just enough evidence is left to show the Atticizing up. For example, *νιν* appears in almost every case, but in iii. 43 the true Ionic *μιν* is preserved in the corruption

ἴδωμι for ἴδω μιν, and in v. 70 in the corruption μέν. I hope soon to show that the same is true in regard to forms like ἐώντοῦ, σεώντοῦ, etc. But the present text being only a first recension, made in the pressure of much other discordant and almost contradictory work, leaves endless points undecided, and among others, the puzzling question of psilosis which has got to be settled sooner or later if Herodotus and Herondas are to be read with comfort. Some points of syntax too will certainly repay investigation, as for instance the use of the future, especially ἐρεῖς, where in Attic the aorist optative in ἄν would be sure to appear.

With the bearing of the papyrus upon textual criticism in its most comprehensive form I hope to deal in detail in a critical edition.

The absence of accents on certain words of the text is intentional. It is meant to suggest either uncertainty or corruption. Missing letters are each represented by a dot.

My own conjectures can only be discovered by comparing the text with that of the editio princeps.



I

ΠΡΟΚΥΚΛΙΣ Η ΜΑΣΤΡΟΠΟΣ

Μητρίχη : wife of Mandris (mother of Myrtalê and Entimê).

Γυλλίς : an old woman. Θρεῖσσα : servant to Metrichê.

Μητριχη

Θρεῖσσ', ἀράσσει τὴν θύρην τις· οὐκ ὄφει
εἶ τις παρ' ἡμέας ἐξ ἀγροικίης ἦκει ;

Θρεῖσσα

τὴν μὲν θύρην ἔρειδε· τίς συ ; δειμαίνεις
ἄσσον προσελθεῖν ;

Γυλλίς

ἦν, ἰδού, πάρειμ' ἄσσον.

Θρεῖσσα

τίς δ' εἰς συ ;

5

Γυλλίς

Γυλλίς, ἡ Φιλαινίδος μήτηρ·
ἄγγελον ἔνδον Μητρίχη παρούσαν με.

Θρεῖσσα

καλεῖ τις·

B

Μητριχη

ἔστιν Γυλλίς, ἀμμία Γυλλίς.

στρέψον τι, δούλη· τίς σέ μοῖρ' ἔπεισ' ἐλθεῖν,
Γελλίς, πρὸς ἡμέας; τί σὺ θεὸς πρὸς ἀνθρώπους;
ἦν γάρ εἰσι πέντε κου, δοκέω, μήνες 10
ἔξ σὺ σε, Γυλλίς, οὐδ' ὄναρ μὰ τὰς Μοίρας
πρὸς τὴν θύρην ἐλθοῦσαν εἶδέ τις ταύτην.

Γυλλίς

μακρὴν ἀποικέω, τέκνον, ἐν δὲ τῆς λαύρης
ὁ πηλὸς ἄχρις ἱγνυῶν προσέστηκεν,
ἐγὼ δὲ δραίνω μυῖ ὅσον· τὸ γὰρ γῆρας 15
ἡμέας καθέλκει χῆ σκιὴ παρέστηκεν.

Μητριχη

θαρσυνε καὶ μὴ τοῦ χρόνου καταψεύση
γῆρας φιλεῖ γάρ, Γύλλι, χητέρους ἄγχειν.

Γυλλίς

σίλλαινε ταῦτα· τῆς νεωτέρης ὑμῖν
πρόσεστιν ἄλλ', οὐ τοῦτο· μὴ σε θερμήνης. 20
ἀλλ' ὦ τέκνον, κόσον τιν' ἤδη χηραίνεις
χρόνον, μόνη τρύχουσα τὴν μίαν κοίτην;
ἔξ σὺ γὰρ εἰς Αἴγυπτον ἐστάλη Μάνδρις
δέκ' εἰσὶ μήνες κοῦδὲ γράμμα σοι πέμπει,
ἀλλ' ἐκλέλησται καὶ πέπωκεν ἐκ καινῆς. 25
κεῖ δ' ἔστιν οἶκος τῆς θεοῦ· τὰ γὰρ πάντα
ὅσ' ἔστι κου καὶ γίνετ' ἔστ' ἐν Αἰγύπτῳ—
πλούτος, παλαίστρη, δύναμις, εὐδία, δοξα,
θέαι, φιλόσοφοι, χρυσίον, νεηνίσκοι,
θεῶν ἀδελφῶν τέμενος, ὁ βασιλεὺς χρηστός, 30
μουσηῖον, οἶνος, ἀγαθὰ πάνθ' ὅσ' ἂν χρήζη,
γυναῖκες ὁκόσους οὐ μὰ τὴν Αἶδεω κούρην
ἀστέρας ἐνεγκεῖν οὐρανὸς κεκαύχεται,
τὴν δ' ὄψιν οἶαι πρὸς Πάριν κοθ' ὥρμησαν.

κινέων, ἄθικτος ἔων Κυθηρης· ἦν, σφρηγίς. 55
 ιδὼν σε καθ' ὁδὸν τὴν Μίσσης ἐκύμνε
 τῆς Γρα . . χιερας . . καρδίην ἀνοιστρηθείς.
 καὶ μευ οὔτε νυκτὸς οὔτ' ἐφ' ἡμέρην λείπει
 τὸ δῶμα, τέκνον, ἀλλὰ μευ κατακλαίει
 καὶ σ' ἀγκαλίζει καὶ ποθέων ἀποθνήσκει. 60
 ἀλλ' ὦ τέκνον μοι Μητρίχῃ μίαν ταύτην
 ἁμαρτίην δός· τῇ θεῷ κατάρτησον
 σεωυτήν, τὸ γῆρας μὴ λάθῃ σε πρόσβλεψαν·
 δι' οἷα πρήξεις ἦδε σοι χάρις κείται—
 δοθήσεται τι μέζον ἢ δοκεῖς. σκέψαι, 65
 πείσθητί μοι· φιλεῖ σε.

Μητριχῃ

ναὶ μὰ τὰς Μοίρας,
 Γυλλίς, τὰ λευκὰ τῶν τριχῶν ἀπαμβλύνει
 τὸν νοῦν· μάτην γὰρ Μάνδριος κατακλαίει.
 μὰ τὴν φίλην Δήμητρα ταῦτ' ἔγωγ' ἄλλης
 γυναικὸς οὐκ ἂν ἠδέως ἐπήκουσα, 70
 χολὴν δ' αἰὲ δεῖν πῶλον ἐξεπαιδεύθην
 καὶ τῆς θύρης τὸν οὐδὸν ἐχθρὸν ἠγεῖσθαι.
 σὺ δ' αὖτις ἔς με μηδὲ ἔν, φίλη, τοῖον
 φέρουσα χώρει· μῦθον ὅς μετρητῆς
 πρέπει γυναιξὶ τῆς νέης απαιτεῖ με 75
 τὴν Πυθίῳ δὲ Μητρίχῃν ἕα θάλπειν
 τὸν δίφρον· οὐ γὰρ ἐνγελᾶ τις ἐς Μάνδριν.
 ἀλλ' οὐκὶ τούτων, φασί, τῶν λόγων Γύλλις
 δεῖται. Θρεῖσσα, τὴν μελαινίδ' ἔκτριψον
 νεκταρ τ' ὄρον τ' ἐσφρεια, καὶ εἰτεν ἄκρητον 80
 καὶ ὕδωρ ἐπιστάξασα δὸς πιεῖν.

Θρεῖσσα

δώσω.

Μητριχῃ

τῇ, Γυλλί, πῖθι· δέξον οὐ σ' ὀργισθεῖσαν.

Γυλλίς

πείσουσά σ' ἦλθον, ἀλλὰ ὦν . . . Ν

Μητριχῇ

ὦν οὖνεχ' ἔν μοι, Γυλλί, ὦνα

Γυλλίς

ὅσσοι γένοιτο· μᾶ, τέκνον, προπίνω σοι.
ἡδύς γε ναὶ Δήμητρα

85

Μητριχῇ

ἡδίων' οἶνον, Γυλλίς, οὐ πιπράσκει τις.

Γυλλίς

σὺ δ' εὐτύχει μοι, τέκνον, καὶ
ταύτην, ἐμοὶ δὲ Μυρτάλη τε καὶ Ἐντίμη
νέαι μένοιεν ἔστ' ἂν ἐνπνέῃ Γυλλίς.

90

II

ΠΟΡΝΟΒΟΙΚΟΣ

SCENE: the law courts in the town of Cos.
 Βάτταρος: a pander, who accuses Thales of assault.
 Μυρτάλη: slave of Battarus. Γραμματεὺς.

Βάτταρος

Ἄνδρες δικασταί, τῆς γενῆς μὲν οὐκ ἐστὲ
 ἡμέων κριταὶ δὴ κοῦθέν οὐδὲ τῆς δόξης
 οὐδ' εἰ Θαλῆς μὲν οὗτος ἀξίην τὴν νῦν
 ἔχει ταλάντων πέντ' ἐγὼ δ' ἐμούς ἄρτους 4
Sixteen mutilated lines.
 εἰ δ', οὐνεκεν πλεῖ τὴν θάλασσαν ἢ χλαῖναν 21
 ἔχει τριῶν μνέων Ἀττικῶν ἐγὼ δ' οἰκέω
 ἐν γῇ, τρίβωνα καὶ ἀσκέρας σαπρὰς ἔλκων,
 βίη τιν' ἄξει τῶν ἐμῶν ἔμ' οὐ πείσας,
 καὶ ταῦτα νυκτός, οἷχεθ' ἡμῖν ἢ ἀλεωρῇ 25
 τῆς πόλιος, ἄνδρες, κῆφ' ὅτέφ σεμνύνεσθε,
 τὴν αὐτονομίην ὑμέων Θαλῆς λύσει
 τὸν αὐτὸν ἐχρῆν, ὅστις ἐστὶ κῆξ οἴου
 πηλοῦ πεφύρηται, τόθ' ὡς ἐγὼ ζώειν
 τῶν δημοτῶν φρίσσοντα καὶ τὸν ἥκιστον 30
 νῦν δ' οἱ μὲν ἐόντες τῆς πόλιος καλυπτῆρες
 καὶ τῇ γενῇ φυσῶντες οὐκ ἴσον τούτῳ,
 πρὸς τοὺς νόμους βλέπουσι κῆμὲ τὸν ξείνον
 οὐδεὶς πολιήτης ἡλόησεν οὐδ' ἦλθεν
 πρὸς τὰς θύρας μεν νυκτὸς οὐδ' ἔχων δᾶδας 35
 τὴν οἰκίην ὑφῆψεν οὐδὲ τῶν πορνέων
 βίη λαβὼν οἴχωκεν· ἀλλ' ὁ Φρυγὸς οὗτος,
 ὁ νῦν Θαλῆς ἐών, πρόσθε δ', ἄνδρες, Ἀρτίμης.

τὰ πάντα ταῦτ' ἔπραξε κοῦκ ἐπηδέσθη
οὔτε νόμον οὔτε προσταγὴν οὔτ' ἄρχοντα. 40
καίτοι λαβὼν μοι, γραμματεῦ, τῆς αἰκείης
τὸν νόμον ἄνειπε, καὶ σὺ τὴν ὁπὴν βῦσον
τῆς κλεψύδρης, βέλτιστε, μέχρ' οὐ εἶπη,
μὴ πρὸς τ' ἄκυρον φῆ τι χῶ Θaalῆς ἡμῖν
τὸ τοῦ λόγου δὴ τοῦτο, λήτῃ κύρση. 45

Γραμματεὺς

“ἐπὴν δ' ἐλεύθερός τις αἰκίση δούλην
ἢ ἔλκων ἐπίσπη, τῆς δίκης τὸ τίμημα
διπλοῦν τελείτω.”

Βατταρος

ταῦτ' ἔγραψε Χαιρώνδης,
ἄνδρες δικασταί, κοῦκ Βάτταρος χρήζων 50
Θaalῆν μετελθεῖν.

Γραμματεὺς

“ἦν θύρην δέ τις κόψη
μνῆν τινέτω,” φήσ', “ἦν δὲ πύξ ἀλοιήσῃ
ἄλλην πάλι μνῆν.” ἦν δὲ τὰ οἰκί' ἐμπρήσῃ
ἢ οὔρους ὑπερβῇ, χιλίας τὸ τίμημα
ἔνειμε, κῆν βλάψῃ τι, διπλόον τίνειν.

Βατταρος

ᾤκει πόλιν γάρ, ὦ Θaalῆ, σὺ δ' οὐκ οἶσθα 55
οὔτε πόλιν οὔτε κῶς πόλιν διοικεῖται·
οἰκεῖς δὲ σήμερον μὲν ἐν Βρικινδροῖς,
ἐχθὲς δ' ἐν Ἀβδήροισιν, αὔριον δ', ἦν σοι
ναῦλον διδῶ τις, ἐς Φασηλίδα πλώσει.
ἐγὼ δ' ὅκως ἂν μὴ μακρηγορέω ὑμέας, 60
ἄνδρες δικασταί, τῇ παροιμίῃ τρύχω,
πέπονθα πρὸς Θaalῆτος ὅσσα χῆ' μ' πίσση
μῦς· πύξ ἐπλήγην, ἢ θύρη κατήραται
τῆς οἰκίης μευ τῆς τελέω τρίτην μισθοῦ,
τὰ ὑπέρθυρ' ὀπτά. δεῦρο, Μυρτάλη, καὶ σὺ 65

δέξον σεωυτήν πᾶσι· μηδὲν αἰσχύνειν
 νόμιζε τούτους τοὺς ὀρήης δικάζοντας
 πατέρας, ἀδελφούς ἐμβλέπειν. ὀρήτ', ἄνδρες,
 τὰ τίλματ' αὐτῆς καὶ κάτωθε κᾶνωθε
 ὡς λεία ταῦτ' ἔτιλλεν οὐναγῆς οὗτος 70
 ὅθ' εἶλκεν αὐτὴν κήβιάζετ'. ὦ Γῆρας,
 σοὶ θυέτω ἐπεὶ τόλμαν ἐξεφύσησεν
 ὥσπερ φίλ ἐνσαμωικοτοβρεγκος.
 γελῆς ; κίναιδός εἰμι κοῦκ ἀπαρνεύμαι,
 καὶ Βάτταρός μοι τοῦνομ' ἐστὶ χῶ πάππος 75
 ἦν μοι Σίσυμβρος χῶ πατὴρ Σίσυμβρίσκος,
 κήπορνοβόσκειν πάντες ἀλλ' ἔκητ' ἀλκῆς
 θαρσέων ἐγὼ λέγοιμ' ἂν εἰ Θαλῆς εἴην
 “ἐρᾶς σὺ μὲν ἴσως Μυρτάλη τῶν σὼν ἔνδον,
 ἐγὼ δ' ἐπύροον· ταῦτα δούς ἐκεῖν' ἔξεις.” 80
 ἦ νῆ Δί' εἰ σοὶ θάλπεται τι τῶν ἔνδον,
 ἔμβυσον ἐς τὴν χεῖρα Βαττάρῳ τιμὴν
 καὐτὸς τὰ σεωυτοῦ τῇ λαβὼν ὅκως χρήξεις.
 ἐν δ' ἐστίν, ἄνδρες· ταῦτα μὲν γὰρ εἴρηται
 πρὸς τοῦτον· ὑμεῖς δ' ὡς ἀμαρτύρων εὖντων 85
 γνώμη δικαίη τὴν κρίσιν διαιτᾶτε·
 κῆν δ' οἶον ἐς τὰ δοῦλα σώματα σπεύδῃ
 κῆς βάσανον αἰτῇ, προσδίδωμι κήμευτόν·
 λαβὼν, Θαλῇ, στρέβλου με· μούνον ἢ τιμὴ
 ἐν τῷ μέσῳ ἵστω. ταῦτα τρυτάνη Μίνως 90
 οὐκ ἂν δικάζων βέλτιον διήτησε.
 τὸ λοιπόν, ἄνδρες, μὴ δοκεῖτε τὴν ψῆφον
 τῷ πορνοβοσκῷ Βαττάρῳ φέρειν, ἀλλὰ
 ἅπασιν τοῖς οἰκεῦσι τὴν πόλιν ξείνοισι.
 νῦν δέξεθ' ἢ Κῶς χῶ Μέρουψ κόσσον δραίνει 95
 χῶ Θεσσαλὸς τίν' εἶχε Χήρακλῆς δόξαν.
 Χῶσκληπίος κοτ' ἦλθεν ἐνθάδ' ἐκ Τρίκκης,
 κῆτικτε Λητοῦν ὧδ' ἔτ' εὐχαριν Φοίβῃ.
 ταῦτα σκοπεῦντες πάντα τὴν δίκην ὀρθῇ
 γνώμη κυβερνᾶθ' ὡς ὁ Φρὺξ τανῦν ὑμῖν 100
 πληγεῖς ἀμείνων ἔσσειτ', εἴ τι μὴ ψεῦδος
 ἐκ τῶν παλαιῶν ἢ παροιμίῃ βάζει.

III

ΔΙΔΑΣΚΑΛΟΣ

SCENE : the house of an elementary schoolmaster in Cyzicus (?)

Μητροτίμη : mother of Κότταλος.

Λαμπρίσκος : schoolmaster.

Μητροτίμη

Οὕτω τί σοι δοίησαν αἱ φίλαι Μοῦσαι,
Λαμπρίσκε, τερπνόν, τῆς ζόης τ' ἐπαυρέσθαι.
τοῦτον κατ' ὤμου δείρον ἄχρισ ἢ ψυχὴ
αὐτοῦ ἐπὶ χειλέων μῦνον ἢ κακὴ λειψθῇ.
ἔκ μευ ταλαίνης τὴν στέγην πεπόρθηκεν 5
χαλκίνδα παίζων—καὶ γὰρ οὐδ' ἀπαρκεῦσιν
αἱ ἀστράγαλαι, Λαμπρίσκε—συμφορῆς δ' ἤδη
ὄρμῃ ἐπὶ μέζον κοῦ μὲν ἢ θύρῃ κείται
τοῦ γραμματίστεω, καὶ τριηκὰς ἢ πικρὴ
τὸν μισθὸν αἰτεῖ. 10

Κοτταλος

κῆν τὰ Ναννάκου κλαύσω ¹⁵
οὐκ ἂν ταχέως λήξειε τήν γ' ἐμὴν παίστην.

Μητροτίμη

ὄκουπερ οἰκίζουσιν οἷ τε προῦνικοι
χοὶ δρηπέται σάφ' οἶδε χητέρῳ δέξαι,
χή μὲν τάλαινα δέλτος, ἦν ἐγὼ κάμνω
κηροῦς' ἐκάστου μηνὸς, ὀρφανὴ κείται 15

πρὸ τῆς χαμεύνης τοῦ ἐπὶ τοῖχον ἐρμῖνος.
 κῆν μηκέτ' αὐτὴν οἶον Ἀΐδην βλέψας
 γράφῃ μέν, οὐδὲν καλόν, ἐκ δ' ὅλον ξύει.
 αἱ δορκάδες δὲ ναὶ παρῶ τε καὶ Ἀπολλων
 ἐν τῇσι φύσης τοῖς τε δικτύοις κείνται 20
 καὶ τῇ κύθρῃ ἡμέων ἢ ἐπὶ παντὶ χρώμεσθα.
 ἐπίσταται δ' οὐδ' ἄλφα συλλαβὴν γνῶναι
 ἦν μὴ τις αὐτῷ τῶντ' πεντάκις βώσῃ.
 τριθημέρῃ Μάρωνα γραμματίζοντος
 τοῦ πατρὸς αὐτῷ τὸν Μάρων' ἐποίησεν 25
 οὗτος Σίμων' ὁ χρηστὸς ὥστ' ἔγωγ' εἶπα
 ἄνουν ἐμεωυτὴν ἥτις οὐκ ὄνους βόσκειν
 αὐτὸν διδάσκω γραμμάτων δὲ παιδείην
 δοκεῖσ' ἄρωγόν τῆς ἀωρίης ἔξειν.
 ἐπὴν δὲ δὴ καὶ ῥῆσιν οἶα παιδίσκον 30
 ἢ ἐγὼ μιν εἰπεῖν ἢ ὁ πατὴρ ἀνώγωμεν,
 γέρων ἀνὴρ ὥσιν τε κῶμμασιν κάμνων
 ἐνθαῦτα κοσκίνου ἐκ τετρημένου σήθει.

Λαμπρισκος

Ἀπολλων ἀγρεῦ, τοῦτο, φημι, χῆ μάμμη,
 τάλας, ἐρεῖ σοι—κῆστὶ γραμμάτων χήρη— 35
 χῶ προστυχὼν Φρύξ.

Μητροτιμη

ἦν δὲ δὴ τι καὶ μέζον
 γρύξαι θέλωμεν, ἢ τριταῖος οὐκ οἶδεν
 τῆς οἰκίης τὸν οὐδόν, ἀλλὰ τὴν μάμμην
 γρηῖν γυναῖκα κῶρφανὴν βίου κείρει,
 ἢ τοῦ τέγευς ὑπερθε τὰ σκέλεα τέλινας 40
 κάθηθ' ὅκως τις καλλίης κάτω κύπτων.
 τί μεν δοκεῖς τὰ σπλάγχνα τῆς κακῆς πάσχειν
 ἐπὴν ἴδω μιν.

Λαμπρισκος

κοῦ τόσος λόγος τοῦδε ;

Μητροτιμη

ἀλλ' ὁ κέραμος πᾶς ὥσπερ ἴτρια θλῆται,
 κῆπῃν ὁ χεῖμων ἐγγὺς ἦ, τρί' ἤμαιθα 45
 κλαίουσ' ἐκάστου τοῦ πλατύσματος τίνω.
 ἐν γὰρ στόμ' ἐστὶ τῆς συνοικίης πάσης
 τοῦ Μητροτίμης ἔργα Κοττάλου ταῦτα
 ἀληθιν' ὥστε μηδ' ἰδοντα κινησai.
 ὄρη δ' ὁκοίως τὴν ῥάχιν λελέπηκε 50
 πᾶσαν καθ' ὕλην οἷα Δῆλιος κυρτεύς
 ἐν τῇ θαλάσῃ τῶμβλὺ τῆς ζόης τρίβων.
 τὰς ἐβδόμας τ' ἄμεινον εἰκάδας τ' οἶδε
 τῶν ἀστροδιφέων, κοῦδ' ὕπνος μιν αἰρεῖται 55
 νοεῦνθ' ὅθ' ὑμεῖς παιγνίην ἀγινεῖτε.
 ἀλλ' εἴ τι θεοί, Λαμπρίσκε, καὶ βίου πρήξιν
 ἐσθλὴν τελοῖεν εἰ δὲ κἀγαθῶν κύρσαις,
 μὴ ἔλασσον αὐτὰ Μητροτίμη ἐπεύχεο·
 ἔξει γὰρ οὐδὲν μέζον.

Λαμπρισκος

Εὐθίης κοῦ μοι ;
 κοῦ Κόκκαλος ; κοῦ Φίλλος ; οὐ ταχέως τοῦτον 60
 ἀρεῖτ' ἐπ' ὧμον τῇ Ἀκέσεω σεληναίῃ ;
 δέξον τέ σ' αἰνέω τᾶργα, Κότταλ', ἃ πρήσσεις·
 οὐ σοι ἔτ' ἀπαρκεῖ τῇσι δορκάσιν παίζειν ;

Κοτταλος

ἀστραβδοκωσπερ οἶδα.

Λαμπρισκος

πρὸς δὲ τὴν παίστην
 ἐν τοῖσι προὔνικοισι χαλκίζεις φοιτέων. 65
 ἐγὼ σε θήσω κοσμιώτερον κούρης,
 κινεῦντα μηδὲ καρφίον τό γ' ἤκιστον.
 κοῦ μοι τὸ δριμὺν σκυῖλος ἢ βοὸς κέρκος
 τῇ τοὺς πεδήτας ἀποτάκτους λωβεῦμαι ;
 δότω τις ἐς τὴν χεῖρα πρὶν χολὴν λῆξαι. 70

Κοτταλος

μή, μή ἱκετεύω, Πρισκε, πρὸς σε τῶν Μουσέων
καὶ τοῦ γενείου τῆς τε Κοττίδος ψυχῆς,
μή τῷ με δριμεί τῷ ἐτέρῳ δὲ λώβησαι.

Λαμπρισκος

ἀλλ' εἰς πονηρός, Κότταλ', ὥστε καὶ περνάς
οὐδεὶς σ' ἐπαινέσειεν οὐδ' ὅκως χόρῃς 75
οἱ μῦς ὁμοίως τὸν σίδηρον τρώγουσιν.

Κοτταλος

κόσας, κόσας, Λαμπρίσκε, λίσσομαι, μέλλεις
ἔς μ' ἐνφορῆσαι ;

Λαμπρισκος

μή μέ, τήνδε δ' εἰρώτα.

Κοτταλος

τατᾶ, κόσας μοι δώσετ' εἰ ἔτι σοι ζῶω
φέρειν. 80

Μητροτιμη

ὅσας ἂν ἡ κακὴ σθένη βύρσα.

Κοτταλος

παῦσαι· ἱκαναί, Λαμπρίσκε.

Λαμπρισκος

καὶ σὺ δὴ παῦσαι
κάκ' ἔργα πρήσσω.

Κοτταλος

οὐκέτ', οὐκέτι πρήξω,
 ὄμνυμί σοι, Λαμπρίσκε, τὰς φίλας Μούσας.

Λαμπρισκος

ὄσσην δὲ καὶ τὴν γλάσσαν, οὗτος, ἔσχηκας.
 πρὸς σοι βαλέω τὸν μῦν τάχ' ἦν πλέω γρύξης.⁸⁵

Κοτταλος

ἰδοῦ, σιωπῶ· μή με, λίσσομαι, κτείνης.

Λαμπρισκος

μέθεσθε, Κόκκαλ', αὐτόν.

Μητροτιμη

οὐδ' ἂν ἐκλήξαις,
 Λαμπρίσκε, δείρον δ' ἄχρισ ἥλιος δύη.

Λαμπρισκος

ἄλλ' ἔστιν ὕδρης ποικιλώτερος πολλῶ,
 καὶ δεῖ λαβεῖν μιν—

90

Μητροτιμη

κῆπλ βυβλίῳ δείρον
 τὸ μῆθεν ἄλλας εἵκοσιν γε· καὶ ἦν μέλλῃ
 αὐτῆς ἄμεινον τῆς Κλεοῦς ἀναγνῶναι,
 ἴσσο', ἂν λάθοις τὴν γλάσσαν ἐς μέλι πλύνας.
 ἐρέω ἐπιμηθέως τῷ γέροντι, Λαμπρίσκε,
 ἐλθοῦς' ἐς οἶκον ταῦτα, καὶ πέδας ἤξω
 φέρουσ' ὅκως μιν συμποδωδεπηδεγντα
 αἱ θεαὶ παραβλέπωσι τὰς ἐμίσησεν.

95

IV

ΑΣΚΛΗΠΙΩΙ ΑΝΑΤΙΘΕΙCΑΙ ΚΑΙ ΘΥCΙΑΖΟΥCΑΙ

SCENE : perhaps the Asclepiëum in the suburbs of Cos.

(‘Αλφα) Lady (not named in the papyrus, but here called Alpha for convenience’ sake), and her servant Κοκκάλη.

Κυννώ : another lady with a servant Κύδιλλα. Νεωκόρος or verger.

Αλφα

Χαίροις, ἄναξ Παίηον, ὃς μέδεις Τρίκκης
καὶ Κῶν γλυκεῖαν κήπιδανρον ῥκηκας·
σὺν καὶ Κορωνὺς ἥ σ’ ἔτικτε χῶπόλλων
χαίροιεν, ἥς τε χειρὶ δεξιῇ ψαύεις
Ἰγία τε χῶνπερ οἶδε τίμιοι βωμοί, 5
Πανακῇ τε κήπιῳ τε κήσῳ χαίροι,
χοὶ Λεωμέδοντος οἰκίην τε καὶ τείχη
πέρσαντες, ἱητῆρες ἀγρίων νούσων,
Ποδαλεῖριός τε καὶ Μαχάων χαιρόντων.
χῶσοι θεοὶ σὴν ἐστιν κατοικεῦσιν 10
καὶ θεαί, πάτερ Παίηον, ἔλεω δέϋτε·
τῶλέκτορος τοῦδ’ ὄντιν’ οἰκίης τοῖχῶν
κήρυκα θύω τὰπίδορπα δέξαισθε.
οὐ γάρ τι πολλὴν οὐδ’ ἔτοιμον ἀντλεῦμεν·
ἐπεὶ τάχ’ ἂν βοῦν ἢ νενημένην χοῖρον 15
πολλῇ φορίνῃ, κοῦκ ἀλέκτορ’, ἰήτρ’, ἂν
νούσων ἐποιεύμεσθα τὰς ἀπέψῃσας
ἐπ’ ἡπίας συ χεῖρας ᾧδ’, ἄναξ, τείνας.
ἐκ δεξιῆς τὸν πίνακα, Κοκκάλη, στήσου

τῆς Ὑγιῆς. μᾶ, μᾶ· καλῶν, φίλη Κυννοί,
ἀγαλμάτων· τίς ἦρα τὴν λίθον ταύτην
τέκτων ἐποίει καὶ τις ἐστὶν ὁ στήσας ;

20

Κυννω

οἱ Πρηξιτέλεω παῖδες· οὐχ ὀρῆς κείνα
ἐν τῇ βάσει τὰ γράμματ' ; Εὐθίης δ' αὐτά
ἔστησεν ὁ Πρήξωνος.

25

Αλφα

ἴλεως εἶη
καὶ τοῖσδ' ὁ Παιὼν καὶ Εὐθίη καλῶν ἔργων.
ὄρη, φίλη, τὴν παιδα τὴν ἄνω κείνην
βλέπουσιν ἐς τὸ μῆλον· οὐκ ἐρεῖς αὐτήν
ἦν μὴ λάβῃ τὸ μῆλον ἐκ τάχα ψύξειν ;
κεῖνον δὲ Κυννοὶ τὸν γέροντα ;

30

Κυννω

πρὸς Μοιρέων
τὴν χηναλώπεχ' ὥς τὸ παιδίον πνίγει.
πρὸ τῶν ποδῶν γοῦν εἴ τι μὴ λίθος τοῦργον
ἐρεῖς λαλήσαι· μᾶ· χρόνῳ κοθ' ὠνθρωποι
κῆς τοὺς λίθους ἔξουσιν τὴν ζόην θεῖναι.

Αλφα

τὸν Βατάλης γὰρ τοῦτον, οὐχ ὀρῆς, Κυννοί,
ὅπως Β . Β ἀνδριάντα τῆς μύττεω
εἰ μὴ τις αὐτὴν εἶδε Βατάλην, βλέψας
ἐς τοῦτο τὸ εἰκόνισμα, μὴ φωνῆς δέισθω.

35

Κυννω

ἔπευ φίλη μοι καὶ καλόν τί σοι δέξω
πρήγμ' οἶον οὐχ ὥρηκας ἐξ ὅτευ ζώεις—
Κύδιλλ', ἰοῦσα τὸν νεωκόρον βῶσον·
οὐ σοι λέγω αὐτῇ τῇ ᾧδε χῶδε χασκούσῃ ;

40

μᾶ, μὴ τιν' ὥρην ὦν λέγω πεποιήται,
 ἔστηκε δ' ἔς μ' ὀρεῦσα; καρκίν', οὐ μέ ζεῖς;
 ἰοῦσα, φημί, τὸν νεωκόρον βῶσον. 45
 λαίμαστρον οὐτ' ὀργῇ σε κρηγύην οὔτε
 βέβαιον εἶναι πανταχῇ δ' ἀτακτῆσαι.
 μαρτύρομαι, Κύδιλλα, τὸν θεὸν τοῦτον—
 ὥς ἔκ με καίπερ οὐ θέλουσαν οἰδῆσαι—
 μαρτύρομαι, φήμ', ἔς σε. τῇ μ . . . ἡ κείνην 50
 ἔν ἧ τὸ βρέγμα τοῦτο τωγχερός κνήσης.

Αλφα

μὴ πάνθ' ἔτοιμ', ὥς καρδίῃ θέλει, Κυννοῖ;
 δούλη 'στί, δούλης δ' ὦτα νωθρίῃ θλίβει.

Κυννω

ἀλλ' ἡμέρη γε κηπι μεζον ωθείται.

Αλφα

αὐτὴ σύ, μείνον· ἡ θύρῃ γὰρ ὥϊκται 55
 κᾶνεισ' ὁ παστός· οὐχ ὀρής, φίλῃ Κυννοῖ,
 οἷ' ἔργα κείν';

Κυννω

ἦν· ταῦτ' ἐρεῖς Ἀθηναίην
 γλύψαι τὰ καλά· χαιρετω δε δεσποῖνα.

Αλφα

τὸν παῖδα δὴ τὸν γυμνὸν ἦν κνήσω τοῦτον,
 οὐχ ἔλκος ἔξει, Κυννί, πρὸς γὰρ οἱ κείνται 60
 αἱ σάρκες οἷα θερμὰ θερμὰ πηδῶσαι
 ἐν τῇ σανίσκῃ, τῶρραρεῦν δὲ πύραγρον
 οὐκ ἦν ἴδῃ Μυέλλος ἢ Πατακίσκος
 ὁ Λαμπρίωνος ἐκβαλεῦσι τὰς κούρας
 δοκεῦντες ὄντως ἀργύρου πεποιῆσθαι; 65
 ὁ βούς δὲ χῶ ἄγων αὐτὸν ἢ θ' ὀμαρτεῦσα

χὼ γρυπὸς οὗτος χὼ ἀνάσιλλος ἄνθρωπος
οὐκὶ ζόην βλέπουσιν ἡμερην πάντες ;
εἰ μὴ ἐδόκευν τι μέζον ἢ γυνή πρήσσειν
ἀνηλάλαξ' ἂν μὴ μ' ὁ βοῦς τι πημήνη· 70
οὔτω ἐπιλοξοί, Κυννί, τῇ ἐτέρῃ κούρη.

Κυννω

ἀληθίνει φιλή γὰρ αἱ Ἐφεσίου χεῖρες
ἐς πάντ' Ἀπέλλεω γράμματ', οὐδ' ἐρεῖς “ κείνος
ὠνθρωπος ἐν μὲν εἶδεν ἐν δ' ἀπηρνηθη.”

Αλφα

ἄλλ' οἱ ἐπὶ νοῦν γένοιτο καὶ θεῶν ψαύειν. 75

Κυννω

ἤπειγε θεὸς δ' ἐκείνον ἢ ἔργα τὰκείνου.

Αλφα

μὴ παμφαλήσας ἐκ δίκης ὀρώρηκεν—
ποδὸς κρέμαιτ' ἐκείνος ἐν γναφέως οἴκῳ.

Νεωκορος

κάλ' ὑμῖν, ὦ γυναῖκες, ἐντελέως τὰ ἱρά
κῆς λῶφον ἐμβλέποντα, μέζον ὥς οὔτις 80
ἡρέσατο τὸν Παιήον' ἤπερ οὖν ὑμεῖς.
ἰή, ἰὴ Παίηον, εὐμενῆς εἴης
καλοῖς ἐφ' ἱροῖς ταῖσδε, κεῖ τιν' ἐκ τῶνδε
ἔῃς, ὀπνύηται τε καὶ γενῇ σάσσει.
ἰή, ἰὴ Παίηον, ὧδε ταῦτ' εἴη. 85

Αλφα

εἴη γάρ, ὦ μέγιστε, χύγῃ πολλῇ
ἔλθοιμεν αὐτίς, μέζον' ἱρ' ἀγινεύσαι
σὺν ἀνδράσιν καὶ παισί· Κοκκάλη, καλῶς
τεμεύσα μέμνεο τὸ σκελῦδριον δοῦναι

τῷ νεωκόρῳ τοῦρνιθος, ἔς τε τὴν τρώγλην 90
 τὸν πέλανον ἔνθες τοῦ δράκοντος εὐφήμῳς,
 καὶ παιστὰ δεῦσον, τᾶλλα δ' οἰκίης ἔδρη
 δαισόμεθα· κῆπὶ μὴ λάθῃ φέρειν.

Κοκκαλη

αὐτή

τῆς ὑγιᾶς λῶ.

Αλφα

πρόσδος· ἡ γὰρ ἱροῖσιν

ΜΕ . ΩΝΑΜΑΡΤΙΝΗΥΓΙΝΗΤΙΤΗΣΜΟΙΡΗΣ.

95

V

ΖΗΛΟΤΥΠΟΣ

SCENE : perhaps the town of Gerên in Lesbos.

Βίτιννα : lady—mother of Βατυλλίς.

Γάστρων, Πυρρίης, Δρήχων, Κύδιλλα : slaves.

Βιτιννα

Λέγε μοί συ Γάστρων· εἰς ὑπερκορῆς οὔτω
ὥστ' οὐκέτ' ἄρκει τὰμά σοι σκέλεα κινεῖν,
ἄλλ' Ἀμφυταίῃ τῇ Μένωνος ἔγκεισαι ;

Γαστρων

ἐγὼ Ἀμφυταίην τὴν λέγεις ὀρώρηκα
γυναῖκα.

5

Βιτιννα

προφάσεις πᾶσαν ἡμέρην ἔλκεις.

Γαστρων

Βίτιννα, δοῦλός εἰμι· χρέω μοι ὅκη βούλει,
καὶ μὴ τό μεν αἶμα νύκτα χῆμέρην πῖνε.

Βιτιννα

ὅσσην δὲ καὶ τὴν γλάσσαν, οὗτος, ἔσχηκας·
Κύδιλλα, κοῦ 'στὶ Πυρρίης ; κάλει μοι αὐτόν.

Πυρρικής

τί ἐστί ;

10

Βιτιννα

τούτον δῆσον· ἄλλ' ἔθ' ἔστηκας ;
 τὴν ἰμονήθρην τοῦ κάδου ταχέως λύσον.
 ἦν μὴ κατακίσασα τῇ σ' ὅλη χώρα
 παράδειγμα θῶ, μᾶ, μὴ με θῆς γυναῖκ' εἶναι·
 ἦρ' οὐκὶ μᾶλλον Φρύξ ; ἐγὼ αἰτίη τούτων,
 ἐγὼ εἰμι, Γάστρων, ἥ σε θεῖσ' ἐν ἀνθρώποις· 15
 ἀλλ' εἰ τότ' ἐξήμαρτον, οὐ τανῦν εὔσαν
 μῶραν Βίτινναν, ὥς δοκεῖς, ἔθ' εὐρήσεις.
 φέρων σὺ δῆσον, τὴν ἀπληγίδ' ἐκδύσας.

Γαστρων

μή, μή, Βίτιννα, τῶν σε γουνάτων δεῦμαι.

Βιτιννα

ἐκδυθι, φημί. δεῖ σ', ὀτεύνεκ' εἰς δοῦλος 20
 καὶ τρεῖς ὑπέρ σευ μνέας ἔθηκα, γινώσκειν
 ὥς μὴ-καλῶς γένοιτο τῇ ἡμέρῃ κέλῃ
 ἥτις σ' ἐσήγαγ' ὦδε. Πυρρή, κλαύσει·
 ὀρέω σε δῆκου πάντα μᾶλλον ἢ δεῦντα·
 σύγσφιγγε τοὺς ἀγκῶνας, ἔκπρισον δήσας. 25

Γάστρων

Βίτινν', ἄφες μοι τὴν ἁμαρτίην ταύτην·
 ἄνθρωπός εἰμ', ἥμαρτον· ἀλλ' ἐπὴν μ' αὖτις
 ἔλῃς τι δρώντα τῶν σὺ μὴ θέλῃς, στίξον.

Βιτιννα

πρὸς Ἀμφυταίην ταῦτα, μὴ μὲ πληκτίζεις,
 μεθ' ἧς σ' ἀλεῖν δεῖ καὶ ἐμον . ἢ . . . ΟΨΗΣΤΡΟΝ. 30

Πυρριης

δέδεται καλῶς σοι.

Βιτιννα

μὴ λάθῃ λυθεῖς σκέψαι.
 ἄγ' αὐτὸν ἐς τὸ ζήτριον πρὸς Ἑρμῶνα
 καὶ χιλίας μὲν ἐς τὸ νῶτον ἐγκόψαι
 αὐτῷ κέλευσον, χιλίας δὲ τῇ γαστρὶ.

Γαστρων

ἀποκτενεῖς, Βίτιννα μ' οὐδ' ἐλέγξασα 35
 εἴτ' ἔστ' ἀληθέα πρῶτον εἶτε καὶ ψευδέα—;

Βιτιννα

ἀ δ' αὐτὸς εἶπας ἄρτι τῇ ἰδίᾳ γλάσση—
 “Βίτινν', ἄφες μοι τὴν ἀμαρτίην ταύτην.”

Γαστρων

τήν σευ χολὴν γὰρ ἤθελον κατασβέσσαι.

Βιτιννα

ἔστηκας ἐμβλέπων συ, κοῦκ ἄγεις αὐτόν 40
 ὅκου λέγω σοι ; σμῆ, Κύδιλλα, τὸ ῥύγχος
 τοῦ παντορέκτεω τοῦδε, καὶ σύ μοι, Δρήχων,
 ἤδη ἐφομάρτει ὅκοι σοι ἂν οὗτος ἡγήται.
 δώσεις τι, δούλη, τῷ κατηρήτῳ τούτῳ
 ῥάκος καλύψαι τὴν ἀνώνυμόν κέρκον 45
 ὥς μὴ δι' ἀγορῆς γυμνὸς ἐὼν θεωρῆται ;
 τὸ δεύτερόν σοι, Πυρρή, πάλιν φωνέω·
 ὅκως ἐρεῖς Ἑρμῶνι χιλίας ὧδε
 καὶ χιλίας ὧδ' ἐμβαλεῖν· ἀκήκουκας ;
 ὥς ἦν τι τούτων τῶν λέγω παραστείξης, 50
 αὐτὸς σὺ καὶ τάρχαϊα καὶ τόκους τίσεις.
 βάδιζε, καὶ μὴ παρὰ τὰ Μικκάλῃς αὐτόν

Κυδιλλα

ἀλλ' ἔστιν εἰκάς καὶ Γερηνι' ἐφ' πέμπτην.

80

Βιτιννα

νῦν μέν σ' ἀφήσω καὶ ἔχε τὴν Χάριν ταύτην
τὴν οὐδὲν ἔσσουν ἢ Βατυλλίδα στέργω,
ἐν τῇσι χερσὶ τῆς ἐμῇσι θρέψασα.
ἐπὴν δὲ τοῖς καμοῦσιν ἐγχυτλώσωμεν
ἄξεις τότ' ἀμ . . λιτ . . ἑορτὴν ἐξ ἑορτῆς.

85

VI

ΦΙΛΙΑΖΟΥCAI Η ΙΔΙΑΖΟΥCAI

SCENE : probably Cyzicus.

Κοριττώ and Μητρώ : ladies. Also a servant of Coritto speaks.

Κοριττω

Κάθησο, Μητροῦ· τῇ γυναικίῳ διφρον·
ἀνασταθείσαν πάντα δεῖ μὲ προστάσσειν
αὐτήν·——σὺ δ' οὐδὲν ἂν, τάλαινα, ποιήσῃς
αὐτῇ ἀπὸ σεωντῆς· μᾶ· λίθος τις, οὐ δούλη,
ἐν τῇ οἰκίῃ μευ εἷς.

5

δουλη (aside)

ἀλλὰ τᾶλφ' ἦν μετρῆς,
τὰ κρίμν' ἀμιθρεῖς, κῆν τοσαῦτ' ἀποστάξῃ
τὴν ἡμέρην ὅλην σε τουθορύζουσιν
καὶ πρημονῶσαν οὐ φέρουσιν οἱ τοῖχοι.

Κοριττω

νῦν αὐτὸν ἐκμάσσεις τε καὶ ποεῖς λαμπρόν
ὄτ' ἔς τι χρήξεις τριθῆμοι ταύτῃ
ἐπεὶ σ' ἔγευσ' ἂν τῶν ἐμῶν ἐγὼ χειρέων.

10

Μητρω

φίλῃ Κοριττοῖ, τῶντό μοι ζυγόν τρίβεις·

κῆγ' ἐπιβρύκουσ' ἡμέρην τε καὶ νύκτα
κύων ὑλακτέω τῆς ἀωνύμοις ταύτης.

δουλη

ἄλλ' οὐνεκεν π . cc . . . ον ἐκποδὼν ἡμῖν
φθειρεσθενωβγστρω . . μογνονκαι γλάσσαι
τὰ δ' ἄλλ' ἐορτῆς.

15

Μητρῳ

λίσσομαί σε, μὴ ψεύσῃ,
φίλῃ Κοριττοῖ, τίς κοτ' ἦν ὃ σευ ῥάψας
τὸν κόκκινον βαύβωνα ;

Κοριττω

κοῦ δ' ὀρώρηκας,
Μητροῖ, σὺ κείνουν.

20

Μητρῳ

Νοσσίς εἶχεν ἡ 'Ηρίννης
τριθημέρη μιν.

Κοριττω

μᾶ· καλόν τι δώρημα·
Νοσσίς κόθεν λαβούσα ;

Μητρῳ

διαβαλεῖς ἦν σοι
εἴπω ;

Κοριττω

μὰ τούτους τοὺς γλυκεας, φίλῃ Μητροῖ,
ἐκ τοῦ Κοριττοῦς στόματος οὐδείς μὴ ἀκούσῃ
ὅσσ' ἄν συ λέξῃς.

25

Μητρῳ

ἡ Βιᾶτος Εὐβούλῃ
ἔδωκεν αὐτῇ καὶ εἶπε μηδέν' αἰσθεσθαι.

Κοριττω

γυναικας αὐτὴ μὴ γυνή κοτ' ἐκτρίψῃ;
 ἐγὼ μὲν αὐτὴν λιπαρεῦσαν ἡδέσθην,
 κῆδωκα, Μητροῖ, πρόσθεν ἢ αὐτὴ χρήσασθαι,
 ἢ δ' ὥσπερ εὖρημ' ἀρπάσασα δωρεῖται 30
 καὶ τῇσι μὴ δεῖ· χαιρέτω, φίλῃ, πολλά
 ἐεῦσα τοίῃ, χητέρην τιν' ἀνθ' ἡμέων
 φίλῃν ἀθρείτω ἐς τᾶλλα Νοσσίς· ἦν χρησθῶ
 τῇμῃ, δοκέω, μέζον μὲν ἢ γυνὴ πρήξω,
 λάβοι με δ' Ἀδρήστεια· χιλίων εὖντων, 35
 ἔν' οὐκ ἂν ὅστις σαπρός ἐστι προσθοίμην.

Μητρῶ

μὴ δὴ, Κοριττοῖ, τὴν χολὴν ἐπὶ ῥινός
 ἔχ' ἰθὺς ἦν τι ῥῆμα μὴ καλὸν πεύθῃ·
 γυναικός ἐστι κρηγύης φέρειν πάντα·
 ἐγὼ δὲ τούτων αἰτίῃ λαλεῦσ' εἰμί. 40
 ἢ πολλὰ τὴν μευ γλάσσαν ἐκτεμεῖν δεῖται·——
 ἐκεῖνο δ' οὐ σοι καὶ μάλιστ' ἐπεμνήσθην
 “ τίς ἔσθ' ὁ ῥάψας αὐτόν ; ” εἰ φιλεῖς μ', εἶπον·
 τί μοι ἐνβλέπεις γελῶσα ; νῦν ὀρώρηκας
 Μητροῦν τὸ πρῶτον, ἣ ἐστὶν ἀβρά σοι ταῦτα ; 45
 ἐπεύχομαι, Κοριττί, μή μοι ἐπιψεύσῃ,
 ἀλλ' εἰπὲ τὸν ῥάψαντα.

Κοριττω

μᾶ· μή μοι ἐνήχει·
 ἔρραψε Κέρδων.

Μητρῶ

κοῖος, εἰπέ μοι, Κέρδων ;
 δὺ εἰσι γὰρ Κέρδωνες, εἰς μὲν ὁ γλαυκός,
 ὁ Μυρταλίνης τῆς Κυλαιθίδος γείτων· 50

Κοριττω

ἀλλ' οὗτος οὐδ' ἂν πλῆκτρον ἐς λύρην ῥάψαι.

Μητρῶ

ὁ δ' ἕτερος ἐγγὺς τῆς συνοικίης οἰκέων
τῆς Ἑρμοδώρου, τὴν πλατεῖαν ἐκβάντι—

Κοριττῶ

ἦν μὲν κοτ', ἦν τις, ἀλλὰ νῦν γεγήρακε.

Μητρῶ

τούτῳ Κυλαιθίς ἢ μακαρίτις ἐχρήτο·
μνησθεῖεν αὐτῆς οὔτινες προσήκουσιν.

55

Κοριττῶ

οὐδέτερος αὐτῶν ἐστὶ τοὺς λέγεις, Μητροῖ·
ἀλλ' οὗτος οὐκ οἶδα ἢ ἐκ Χίου τις ἢ Ἑρυθρέων
ἦκει· φαλακρός, μικρός ἐστ'· ἐρεῖς εἶναι
Πρηξῖνον· ὥς δ' ἂν σῦκον εἰκάσαις σύκῳ
ἔχοις ἂν· πλὴν ἐπὴν λαλῇ, γνῶσει
Κέρδων ὁ τεύνεκ' ἐστὶ καὶ οὐκὶ Πρηξῖνος.
κατ' οἰκίην δ' ἐργάζετ' ἐνπολέων λάθρῃ·
τοὺς γὰρ τελῶνας πᾶσα νῦν θύρῃ φρίσσει.
ἀλλ' ἔργ' ὅκοι' ἐστ'· ἔργα τῆς Ἀθηναίης
αὐτῆς ὁρᾶν, τὰς χεῖρας οὐκὶ Κέρδωνος,
δόξεις ἐκεῖνα· δύο γὰρ ἦλθ' ἔχων, Μητροῖ.
ἰδοῦσα, μᾶ, μεν τῶμματ' ἐξεκύμνηνα·
τὰ βαλλί' οὕτως ἄνδρες οὐκὶ ποιεῦσι
ἀγταιγὰρ ὀρθὰ κοῦ μούνον τοῦτο
ἀλλ' ἢ μαλακοτῆς ὕπνος, οἱ δ' ἱμαντίσκοι
ἔρια, οὐχ ἱμάντες· εὐνοέστερον σκυτέα
γυναικὶ διφῶσ' ἄλλον οὐκ ἂν ἐξεύροις.

60

65

70

Μητρῶ

κῶς οὖν ἀφήκας τὸν ἕτερον ;

Κοριττω

τί δ' οὐ, Μητροῖ,
ἔπρηξα ; κοίην δ' οὐ προσήγαγον πειθοῦν 75
αὐτῷ, φιλεῦσα, τὸ φαλακρὸν καταψῶσα,
γλυκὺν πιεῖν ἐγχεύσα, τάτα λάσκευσα,
τὸ σῶμα μῶνον οὐκὶ δοῦσα χρήσασθαι ;

Μητρω

ἀλλ' εἴ σε καὶ τοῦτ' ἡξίωσ', ἔδει δοῦναι.

Κοριττω

ἔδει γάρ, ἀλλ', ακαίρον οὐ πρεπον τ' εἶναι. 80
ἦλθεν γὰρ ἡ Βιτᾶτος ἐν μέσῳ δούλη.
αὕτη γὰρ ἡμέων ἡμέρην τε καὶ νύκτα
τρίβουσα τὸν ὄνον σκωρίην πεποίηκεν
ὅκως τὸν ἐωυτῆς μὴ τετρωβολο . ΚΟΨΗΙ.

Μητρω

κῶς δ' οὗτος εὔρε πρόσ σε τὴν ὁδὸν ταύτην, 85
φίλη Κοριττοῖ ; μήδε τοῦτό με ψεύση.

Κοριττω

ἔπεμψεν αὐτὸν Ἀρτέμις ἡ Κανδάτου
τοῦ βυρσοδέψου, τὴν στέγην σημήνασα.

Μητρω

δει σ' εἰ μὲν Ἀρτέμις τι καινὸν εὐρήσει
πρόσω ποεῦσα τὴν προκυκλην θαλ Ν . 90
ἀλλ' οὖν τότ' οὐκὶ τοὺς δὺ εἶχες ἐκλύσαι ;
ἔδει πυθέσθαι τὸν ἕτερον τίς ἢ ἐκδοῦσα.

Κοριττω

ἐλπάρειν, ὃ δ' ὤμοσ' οὐκ ἂν εἰπεῖν μοι.

Μητρῶ

λέγεις ὁδόν μοι· νῦν πρὸς Ἀρτέμιν εἶμι,
 ὅκως ὁ Κέρδων ὅστις ἐστὶν εἶδέω ἴγῳ. 95
 ὑγίαινεμ λαίματ χωρεῖ
 ἡμι . . . φ στί.

Κοριττῶ

τὴν θύρην κλείσον,
 αὕτη σύ, το λι κῆξαμιθρήσαι
 αἰα ες αἰεϊσιτωντεαῖρεων
 αὔτη οὐγαράλλαπορθε 100
 ὦρν . . . θ αἰκὴν τρέφῃ τις ἐν κόλπῳ.

VII

CKYTEYC

SCENE : a shoemaker's shop (in Cyzicus ?)

Κέρδων : the shoemaker. Πιστός, Δρίμυλος : slaves.

Ἀρτέμις (?), Μητρώ, Ἀρτακήνη (?) : customers of Cerdon.

Κέρδων, ἄγω σοι τάσδε τὰς δεσποίνας ἦν
τῶν σῶν ἔχης αὐτῇσιν ἄξιον δέξαι
χειρέων νοήρες ἔργον· οὐ μάτην, Μητροῖ,
ἐγὼ φιλέω σε.

Κερδων

ταῖς γυναιξίν οὐ θήσεις
τὴν μέζον' ἔξω σανίδα ; Δριμύλω φωνέω. 5
πάλιν καθεύδεις ; κόπτε, Πιστέ, τὸ ρύγχος
αὐτοῦ μέχρ' ἵπνον ἔκχ' πάντα·
μᾶλλον δὲ τὴν ἄκανθαν
ἐκ τοῦ τραχήλου δῆσον
κίνει ταχέως τὰ γούνατ' 10
· ΡΙΒΕΙΝΨΟΦΕΥΝΤΑΝΟΥΘ ΟΥΤΩΝΔΕ
Ν . ΝΕΚΜΙΝΑΥΤΗΝΛΕ ΥΝΕΙC
Κ ΤΗ ΨΗCΩ
ΕΖ ΠΙCΤ ΖΑC
ΠΥ . ΓΙΔΑΜΗΤΗΝΩΔ Ν 15
τὰ χρήσιμ' ἔργα τοῦτ' ΟC
ταχέως ἐνεγκ' ἄνω ΡΟΙ

οἷ' ἔργ' ἐπόψεσθηςγχι ON
 ΤΗΝΑΜΒΑΛΟΥ . ΗΝΟΙ ΡΩΤΟΝ
 ΜΗΤΡΟΙΤΕΛΕΩΝΑΡΗ ΩΝ ἔχνος 20
 θηεῖσθε χυμέις, ὦ γυναῖκες· ἡ πτέρνη
 ὀρήθ' ὅκως πέπηγε ΟΙC
 ΕΞΗΙΤΩΤΑΙΠΑΣΑΚ ΩC
 τὰδ' οὐκὶ κάλ' ὥς ἄλλα πα C
 τὸ χρώμα δ' οὕτως δολή 25
 ΕΡΙΧΑΝΑCΘ ἑπαυρέσθαι
 ὅτέφ' δ' ἴσον χρώμα
 ΟΚΟΥΔΕ κηρὸς ἀνθήσει
 τρεῖς ἔδωκε Κανδάτης
 τοῦτο χῆτερον χρώμα 30
 μὴ πάνθ' ὅς ἐστιν . . Δ
 Τ ΒΑΔΙΖΕΙΝ
 οὐδ' ὅσον ῥοπήν ψεύδος
 ΕΡΛΩΝΙ μὴ βίου δνησις
 ΩΝ γίνουτο καὶ χάριν πρὸς με 35
 ΡΑΛΛΑ μεζόνων ἦδη
 ΚΕΡΔΕΩΝ ὀριγνώνται
 ΤΑΘΡΡΑ τῆς τέχνης ΗΜΩΝ
 ΤΟC ΔΕ δειλαίην οἰζύν
 ΕΩΝ νύκτα χῆμέρην θάλπω 40
 ΟΝ ἄχρισ ἐσπέρης κάπτει
 ΟΡΘ . ΟΝΟΥΔΟΚΕΩ . . CΟΝ
 ΤΑΜΙΚΡΩΝΟC . . ΗΡΙΘΥΠ
 κοῦπω λέγω τρεῖς καὶ δέκ CΚΩ
 ὀτεύννεκ', ὦ γυναῖκες ΔΡ 45
 ΟΙΚΗΝΥΗΙΖΟΥ . ΤΟΥΤΟΜΟ
 ΦΕΡΕΙΦΕΡΕΙCΤΙΤΑΛΛΑΔ ΤΑΙ
 ὅκως νεοσσο ΤΑCΚΗΧΩΝΑCΘΑΙ . . ΝΤΕC
 ἀλλ' οὐ λόγων γάρ, φασί, ἡ ἀγορή δεῖται
 χαλκῶν δὲ ταγτην . . ΥΜΙΝΑ . . ΑΝΗΗ Μητροῖ 50
 τὸ ζεύγος. ἕτερον χῆτερον μάλ' ἐξοίσει
 ἔστ' ἂν ΠΕΙCΘΗΤΕ . . . ΕΤΕΙ ψευδέα
 Κέρδωνα· τὰς Μ οὐκ εἶδες πάσας.
 ἐνεγκε, Πιστέ, ΝΗΘΕΙCΑ

ὑμέας ἀπελθεῖν, ὦ γυναῖκες, εἰς οἶκον·
 θεήσεσθε δ' ὑμεῖς γένεα ταῦτα παντοῖα
 Σικυνώνια, Ἀμβρακίδια, νοσσίδες, λείαι,
 Ψιττάκια, κανναβίσκα, βανκίδες, βλαῦτται,
 Ἴωνίκ', ἀμφίσφυρα, νυκτιπήδηκες,
 ἀκροσφύρια, καρκίνια, σάμβαλ', Ἀργεῖαι,
 κοκκίδες, ἔφηβοι, διάβαθρ'· ὦν ἐρᾷ θυμός
 ὑμέων ἐκάστης εἶπαθ' ὥς ἂν αἴσθησθ' ὥς
 σκυτέα γυναῖκες καὶ κύνες βιβρώσκουσιν.

55

60

Μητρῶ

κόσσου χρεῖζεις ; κεῖν' δ' πρόσθεν ἡείρας
 ἀπεμπόλη τὸ ζεύγος, ἀλλὰ μὴ βροντῶν
 αὐτὸς σὺ τρέψης μέζον' ἐς φυγὴν ἡμέας.

65

Κέρδων

αὐτὴ σὺ καὶ τίμησον εἰ θέλεις αὐτό,
 καὶ στήσον ἥς κοτ' ἐστὶν ἄξιον τιμῆς.

ΙΤΟΥΤΟ ΓΑΡΟΥΣΕΡΗΙΔΙΩΝ

λεγτεων, γύναι, τῶληθές· ἦν θέλῃς ἔργῳ
 ἐρεῖς τι· ναὶ μὰ τήνδε τὴν τεφρὴν κόρσῃν
 ἐφ' ἥς ἀλώπηξ νῦν σι ε
 τάχ' ἀλφίτηρον ε . . α . . . α κινεύσι.

70

Ἑρμῇ, σὲ Κέρδων καὶ σέ, Κερδίη, ἂν πείθῃ.
 ὥς ἦν τι μὴ νῦν ἡμῖν ἐς βόλον κύρσῃ,
 οὐκ οἶδ' ὅπως ἄμεινον ἢ κύθρη πρήξει.

75

τί τουθορύζεις κοῦκ ἐλευθέρῃ γλάσῃ
 τὸν τίμον ὅστις ἐστὶν ἐξεδίφησας ;

Κέρδων

γύναι, μῆς μνῆς ἐστὶν ἄξιον τοῦτο

τὸ ζεύγος, ἣ ἄνωθ' ἣ κάτω βλέπεις· χαλκοῦ 80
ρίνημα δῆκοτ' ἐστὶ τῆς Ἀθηναίης.

ἔων εὐμενῆς αὐτῆς ἂν οὐκ ἀποστειξαις.

μάλ' εἰκότως σευ τὸ στεγύλλιον, Κέρδων,
πέπληθε δαψιλέων τε καὶ καλῶν ἔργων.
φύλασσε καλῶς αὐτά· τῇ γὰρ εἰκόστη 85
τοῦ Ταυρεῶνος ἡ Ἑκάτη γάμον ποιεῖ,
καὶ τῇ Ἀρτακίῃ χυποδημάτων χρεῖη·
τάχ' οὖν ταλῆ γκι σὺν τύχῃ πρὸς σε,
μᾶλλον δέ, πάντως· ἀλλὰ θύλακον ῥάψαι
τὰς μνέας ὅκως σοι μὴ αἰ γαλαῖ διοίσουσιν. 90

ἦν ἡ Ἑκάτη ἔλθῃ, μνῆς ἔλασσον οὐκ οἶσει.

Κερδων

ἦν, τῇ, Ἀρτακίῃ.

πρὸς τάδ' εἰ θέλεις σκέπτει·
οὐ σοὶ διδῶσιν ἡ ἀγαθὴ τύχη, Κέρδων,
ψαῦσαι ποδισκῶν ὧν πόθοι τε κῆρωτες
ψαύουσιν ἀλλ' οἷς κνῖσα καὶ κακὴ λώβη. 95
ὥστ' ἐκ μὲν ἡμέων λώϊον σεωντοῦ πρήξεις·
ταύτῃ δὲ δώσεις κείνῳ τὸ ἕτερον ζεύγος.
κόσου πάλιν ; πρήμηνον ἀξίαν φωνήν
σεωντοῦ.

Κερδων

στατήρας πέντε· ναὶ μὰ θεοὺς φοιτᾷ
ἡ ψάλτρι' Εὐετήρις ἡμέρην πᾶσαν 100

λαβεῖν ἀνέροσ', ἀλλ' ἐγὼ μιν ἐχθαίρω
 κῆν τέσσαράς μοι δαρικούς ὑπόσχεται,
 ὅτε σπυκεῖν μευ τὴν γυναῖκα τωθάξει
 κακοῖσι δέντροις.

ΕΙ ΠΡΕΙΜ

φέρ' εὐλαβοῦ τωπτριῶ δούται 106
 καὶ ταῦτα καὶ ταῦτ' δαρεικῶν
 ἔκητι Μητροῦς τῆσδε δ' ΕΙ . . .

Κερδων

. ΚΑΙΤΟΜΕΛΑΙΣΑΝ

ΕΟΝΤΑΛΗΘΙΝΟΝΕΣΘΕΟΥΣΑΝΑΤΗ . . .

ἔχεις γὰρ οὐκὶ γλάσσαν ἡδην ἡδελθῖν 110
 τῶν θεῶν ἐκείνος οὐ μακρὴν ἀφέστηκεν
 ὅτε σὺ χεῖλεα νύκτα χημέρην οἶγνυς.

φέρ' ὧδε τὸν ποδίσκον· εἰσιν ὅς θήσει.

Κερδων

πάξ· μήτε προσθῆς μήτ' ἀπ' οὖν ἔλῃ μηδέν·
 τὰ καλὰ πάντα τῆς καλῆσιν ἀρμόζει. 115
 αὐτὴν ἐρεῖς τὸ πέλμα τὴν Ἀθηναίην
 τεμεῖν. δὸς αὐτῇ καὶ σὺ τὸν πόδα· ψωρῇ
 ἄρρηρεν ὅπλῃ βούς ὁ λακτίσας ὑμέας
 εἴ τις πρὸς ἵχνος ἠκόνησε τὴν σμίλῃν.
 οὐκ ἂν Κέρδωνος ἐστὶν τοῦτο 120
 τοῦργον σαφέως ἔκειτ' ἂν ὡς σαφέως κεῖται——
 αὐτὴ σύ, δῶσεις ἐπτα δαρεικούς τούδε,
 ἢ μέζον ἵππου πρὸς θύρῃ κιχλίζουσα.——
 γυναῖκες, ἣν ἔχῃτε χητέρων χρεῖην
 ἢ σαμβαλίσκων ἢ ἅ κατ' οἰκίην ἔλκειν 125

εἴθισθε, τήν μοι — ὣδε δεῖ πέμπειν.
 σὺ δ' ἦκε, Μητροῖ, πρὸς με τῇ ἐνάτῃ πάντως
 ὅκως λάβῃς καρκίνια· τὴν γὰρ οὖν βαίτην
 θάλπουσαν εὖ δεῖ δολοφρονεῦντα καὶ ῥάπτειν.

VIII

ENYPTNION

*Αγροστηθι, δούλη΄ Ψύλλα, μέχρῃς τεύ κείσει
 βέγγουσα, τὴν δὲ χοῖρον αὐονὴ δρύφει;
 ἢ προσμενεῖς συ μέχρῃς ^δεὺ ἥλιος θάληψ;
 [τὸν κῆδόν ἐδδύς; κῶς, δ' ἄτρεπτε, κοῦ κάρνει;
 5 [τὰ πῆνερὰ κνώδουδ'; αἰ δ' ἐνύκτες ἐντέλειαι.
 [ἄδτηθ], γηρί, καὶ ἄγον, εἰ θέλεις, λύχρον
 [καὶ τὴν ἄνακτον χοῖρον ἐς νορὴν πέμψον].
 [τὸν]θευ ζε καὶ κνῶ, μέγχι δον παρὰ δῶδα
 [τὸ βρέθ]μα τῷ δάκπῳι μαλθακὸν θῶμαι.
 10 [βει]λῇ Μεγαλλί, καὶ δὴ Λάτμιον κνώδεις;
 [οὐ] τὰ ἐξ ἡ δε τρύχ[ου]διν, ἀλλὰ μὴν δειρμ[α]
 [εἴ]π' ἐρὰ δ' ἰξόμε[δ]α. βέ[θ]ρ[ι]ς οὐχ ἤμιν (ξιδῶ)
 [ἐν]σημὲ κί[λ]η ἐτι, μα[λ]λ[ο]ς ἐξῶν. δειλή, μαλλὸς ἐξῶν θ
 [ἄδτηθ]. [ε]οῦτερον. . . . εἰθ ἐλ εἰς Ἄρνῶ,

fragm. 6

[οὐ]ποτ' ἐκείνῳ
 [ἐρὸν] κλέος, καὶ Μοῦδα ἢ μ' ἐπσα ἤμῃραι
 [ἐλ]εθ' ἐξ ἐμβυν, ἢ με δευτέρῃ γν[οῦ]δα
 [καλῶ]ς μεθ' Ἰππώνακτα τὸν πάλας κεινόν
 [εἴ] κ' κύλλ' ἀεὶ δέσιν Ξουδίδαις ἐπ' οὐδὲν

ΑΠΟΝΗΣΤΙΖΟΜΕΝΑΙ

NOTES

I

Προγκκλῖς: ἡ προμνήστρια Hesychius. Προμνήστρια is there a correction of Musurus for $\frac{1}{2}$ μνήστρια.

1. This beginning may be compared with that of Theocritus xv.

7. It would be possible to put *ἔστιν Γυλλίς, ἀμμὶ Γυλλίς* in the mouth of Gyllis herself, but it is perhaps better to take it as an exclamation of Metriche on seeing her friend. ΔΑΜΜΙΑ: μήτηρ, τροφός Hesychius.

8. 'Take yourself off.'

11. Observe οὐδ' *δναρ* in an affirmative sentence.

15. That the lost letters are to be so supplied as to give *μυῖ' ὄσον* in the text is almost proved by the corruption *μυῖδς ὦν* in Stobaeus. Whether *μυῖ' ὄσον* or the marginal variant *μυῖς ὄσον* is right, can hardly be definitely settled.

16. "The shadow (of death) stands by."

19. 'Young women can do better than banter.'

20. "Do not excite yourself."

25. "He has drunk of a new (well)," *i.e.* 'he is no longer true to you.'

This proverb, like others in Herondas, is not recorded in the *Paroemiographi*. The feminine *καυνῆς* is due to *πηγῆς* understood. Of the two corrupted adscripts in the margin the one probably represents *γυναικὸς* and the other *κύσας*.

26. Does *οἶκος τῆς θεοῦ* refer to the temple of Aphrodite in Alexandria in which Berenice received half the honour paid to the goddess? Herondas would tolerate *ὁ οἶκος*, if necessary.

27. "Quot sunt aut fiunt." Compare Theocritus xvii. 81 of the cities of Egypt—

οὐδέ τις ἄστεα τόσσα βροτῶν ἔχει ἔργα δαέντων.

28. Boeckh, "Die Staatshaushaltung der Athener," i. 3 is quite prepared to believe Appian's (*Hist. Rom. Proem.* 10) estimate of the enormous wealth of the Ptolemaic kings of the third century B.C. Compare Theocritus xvii. 95 of Ptolemy Philadelphus—

*ὀλβῳ μὲν πάντας καταβρίθαι βασιλῆας·
τόσσον ἐπ' ἡμᾶρ ἕκαστον ἐς ἀφνέον ἔρχεται οἶκον
πάντοθε.*

30. This was the demesne of the temple raised by Ptolemy II. to his sister and wife Arsinoë. Divine honours were there paid to him also after his death, he and his wife being worshipped as *θεοὶ ἀδελφοί*.

It appears to me almost certain that investigation will prove that the *ὁ βασιλεὺς* here is Ptolemy Euergetes.

31. The reference is to the rich products of Egypt. Theocritus xvii.—
 ἀλλ' οὐτως τόσα φέει δσα χθαμαλὰ Αἰγυπτos,
 Νείλος ἀναβλύζων διερὰν ὅτε βώλακα θρύπτει.
37. In *θάλλειν τὸν δίφρον* here and line 76 we have a like notion implied as in the proverbial *γυναικὸς πυγὴ*. Paroemiographi Graeci i. p. 392. *ΓΥΝΑΙΚΟΣ ΠΥΓΗ*: ἐπὶ τῶν ἀργῶν ἢ ὅτι οἶκοι γυναῖκας μένουν χρή.
52. For the more ordinary *τοὺς ἀγενεῖους*.
60. "Has your name ever on his lips." ἀγκαλίζει = ἀνακαλίζει.
62. 'Become for the moment *ιερόδουλος* of Aphrodite.'
68. 'You have no cause to deplore Mandris, *that is* 'to treat him as dead.' Cp. ll. 43 ff. where very likely in the mutilated lines Gyllis suggests that Mandris was drowned in a storm at sea.
71. I do not know if this proverb and the following are found elsewhere. They do not occur in the Paroemiographi. The corruption of *ἐξεπαιδεύθην* is of course due to the *ἐπήκουσα* at the end of the preceding line.
78. 'But the world tells me that Gyllis is not of the sort to call for my speaking in this way.'
79. The adscript is corrupt, but most likely was originally *γλεῦκος*, being an explanation either of the whole drink here prepared or of some ingredient of it.
89. It looks as though daughters of Metriche are here referred to.

II

23. The chief emphasis is on *σαπράς*. The meaning of *ἐλκειν* here is perhaps best explained by vii. 125. It implies that the shoes are loose on the feet. Pollux vii. 85 *ἄσκέρα*: ὑπόδημα λείσιν χειμῶνι χρήσιμον. Bekkeri Anecdota 452. 9 *ἄσκέραι*: ὑποδήματα Ἀττικά.
28. Compare the proverb *ἐξ ἐνὸς πηλοῦ*.
31. We may take *καλυπτῆρες* in the sense of 'protectors,' or perhaps it is a metaphor from the tiles (*καλυπτῆρες*) which projected from the surface of the roof to close the junctions of the flat tiles. In the latter case, it would correspond to our slang expression 'top-sawyers.'
38. With the name we may compare *Ἀρτίμας*, the name of a Persian satrap in Lydia mentioned in Xenophon's *Anabasis* vii. 28. 25.
42. The words *καὶ σὺ τὴν ὁπὴν κ.τ.λ.* are addressed to the attendant in charge of the clock.
44. "For fear both that he (the clerk) say something irrelevant and Thales get this much of my speech to the good."
55. Compare the proverb *Ἀγρὸς ἢ πόλις* which is explained Paroemio. Graeci ii. 11 *ἄγρὸς ἢ πόλις*: ἐπὶ τῶν παρανομούντων. *Ἐπίχαρμος*: ἀγρὸν τὴν πόλιν ποιούσιν.
57. The only town with this sort of ending known to me is *Ἄνδρις* in the Troad.
61. Photius s.v. *ΠΑΡΟΙΜΙΑ*: λόγος ὠφέλιμος, καταχρηστικῶς δὲ πᾶν τὸ παροδικὸν διήγημα· οἶμος γὰρ ἢ ὁδός. Hesychius s.v. *ΠΑΡΟΙΜΙΑ*: βιωφελὴς λόγος· [λόγος] παρὰ τὴν ὁδὸν λεγόμενος οἶον παροδία· οἶμος γὰρ ἢ ὁδός.
62. Paroemiographi Graeci i. 139 *ὅσα μῦς ἐν πίττει*: αὕτη ἡ παροιμία εἴρηται ἐπὶ τῶν νενικηκότων τοὺς ἀνταγωνιστὰς διὰ πολλοῦ πόνου.
64. The word *μοῖραν* which has been replaced by *μισθόν* in the text is really an adscript to *τρίτην*. Battarus lives in a *συνοικία*.
65. "All that lies inside the door is open to view."

73. A line which will give much trouble. Should we read *βρένθος* for *βρέγκος*? The word which furnishes us with *βρενθύεσθαι* evidently suits this passage.

79. "You are as fond of your furniture as of Myrtale; I burnt your furniture—give me Myrtale, and I shall make good your loss in furniture."

84. Perhaps *ἐν δ' ἔστ' ἔτ'*, *ἀνδρες* would be better.

95. See Strabo 653 6.

100. The proverb is *Φρύξ ἀνὴρ πλεγγὺς ἀμείνων*. The *ἀνὴρ* has an odd effect seeing that a *Φρύξ* was not taken for a man at all, or for that part, for a woman either. Cp. v. 13 *infra*. The name is constantly used of worthless creatures of all sorts.

III

That the scene of this mime is laid in Cyzicus may perhaps be inferred from the mention of *ἡμαιθα* and from the circumstance that the school holidays are the days sacred to Apollo, seeing that Cyzicus, the legendary founder of the town, is said to have been the son of Apollo, Photius' *Bibliotheca* 139^a 25 ff. This latter argument, however, loses much of its force if we remember that the days sacred to Apollo would be naturally holidays in schools anywhere. But it also accords with placing the scene in Cyzicus that the proverb *τῇ Ἀκέσῳ σελήναϊ* is used. Neleus or Neileus, whose pilot Acesias is said to have been, was the founder of Miletus, and Cyzicus was originally a colony from Miletus. See Clinton's *Fasti Hellenici* i. p. 114.

3. "Thrash him to within an inch of his life." Compare vi. 37 *infra*; also Babrius 95 35—

τὰ μικρὰ πείθει τοὺς ἐν ἐσχάταις ὥραις
ψυχὰς δ' ἐν ὀφθαλμοῖσι τῶν τελετώντων.

a passage wrongly explained in my edition. Professor Otto Crusius has since shown the meaning. "Morientis animam per os vel nasum effugere volgo credebatur apud antiquos. Cf. praeter locos satis notos Anacreont. 29. 7 *κραδίη δὲ μινὸς ἀχρὶς ἀνέβαινε κὰν ἀπέσβην*, Petron. 62 *mihi animam in naso esse etc. etc.*"

7. If the reading is sound, this must mean 'It becomes of greater importance where etc.' Boys were sent to the *γραμματιστής* when they were about seven years old.

9. The *γραμματιστής* was quite distinct from the *γραμματικός*. He taught the three R's. Suidas s.v. *ΓΡΑΜΜΑΤΙΣΤΗΣ*: *ὁ τὰ πρῶτα στοιχεῖα διδάσκων*. *Γραμματισταί* were very ill paid and much looked down upon—*ἦτοι τέθνηκεν ἢ διδασκεῖ γράμματα*. Lucian Menipp. 17 *ἦτοι ταριχόπωλόντες ὑπ' ἀπορίας ἢ τὰ πρῶτα διδάσκοντες γράμματα*.

Schoolmasters were paid monthly at this time. Theophrastus, *Charact.* 30. p. 157. Lucian *Hermot.* 80. *ἀπαιτῶν γὰρ παρά τινος τῶν μαθητῶν τὸν μισθὸν ἡγανάκτει λέγων ὑπερήμερον εἶναι καὶ ἐκπρόθεσμον τοῦ ὀφλήματος δν ἔδει πρὸ ἐκατάδεκα ἡμερῶν ἐκτετικέναι τῇ ἔνῃ καὶ νέᾳ· οὕτω γὰρ συνθέσθαι*.

11. The word *παίστη* is not known elsewhere than here and in 64 *infra*. It appears to mean 'gambling.'

12. The older *φόρτακες* was replaced in the new comedy and later Greek by *προῦνικοι*. Pollux vii. 132 *φόρτακας ἢ παλαιὰ κωμῳδία τοὺς ἀχρόφοροῦντας ἐκ τοῦ ἐμπορίου καλεῖ· τὸ δὲ ξύλον ἐφ' οὗ τὰ σκεύη κατηρηγμένα ἔφερον σκευοφορεῖον ὑπὸ Πλάτωνος ἐν Διτ' Κακούμενῳ ὠνόμασται· οἱ δὲ καὶ προῦνικοὺς τοὺς μισθωτοὺς οἱ νέοι κωμῳδοδιδάσκαλοι ἐκάλουν· τὸ δὲ ὄνομα Βυζάντιον ἦν ὅθεν καὶ Βυζαντίους αὐτοὺς ἀπεκάλουν, οἱ δὲ κωλωνίτας κ.τ.λ.*

14. Metrotime waxes her son's 'slate.'

16. This seems to mean that the slate is thrown between the wall and the bed.

19. The metre requires *δορκάδες* here as in l. 63 infra. The form is rather shortened from *δορκαλίδες*, like *δοτρίες* and *δοτρίχοι* from *δοτράγαλοι*, than simply a misuse of the plural of *δορκάς*. The following words will give trouble.

21. The correction *καὶ τῇ κύβρῃ* rests upon the belief that *ληκύθω*—an adscript explaining *κύβρῃ*—was wrongly substituted for it in the text.

24. Whether *Μάρωνα* has any particular significance or no, the point of the passage is in the *Σίμων*. It may be that the reference is to *Σίμων*, the name of a throw in gambling (Pollux vii. 204 ff.), or else the explanation is, that the boy will think of nothing but his friends, the *προῦνικοι* and *δρηπέται*, and spells the name of one of them.

30. The boy is asked to explain the meaning of *παιδίσκος*. In dumb-show he makes it out to mean just the opposite to its real sense.

32. "An old man, both deaf and blind, he sifts grain with a riddled sieve." If my conjecture will hold, the meaning of line 33 is that the boy acts the part of an old man stooping over a sieve.

35. It is impossible to say whether we should read here a proper name *Τάλης* (or *Τάλη*) or a vocative *τάλας*, addressed to the boy.

43. The schoolmaster takes the mother's meaning to be that she is afraid that the boy will hurt himself.

45. Hesychius *ἩΜΑΙΘΟΝ*: *ἡμιωβόλιον*. *διώβολον παρὰ Κυζικηνούς*. Roof tiles were very much larger than ours and might well cost six obols each.

47. In the *συνουκία* several families lived under the same roof. There appears generally to have been a *περίδρομος* or open space round each *συνουκία*. Compare Pollux vii. 125 and ix. 19.

49. If we read *ὥστε μὴδ' ἰδόντας κινήσαι* the meaning is "so that even when they have seen him they do not budge," or else "so that he does not worry them even when they see him."

50. "And see how he has peeled all the bridge of his nose in a wood as if he were a creel-man of Delos spending his weary life on the sea." The mode of fishing with *κύρτοι* or *κύρται* is explained at great length by Oppian.

53. The seventh and the twentieth days of each month were sacred to Apollo. See Lobeck's *Aglaophamus* i. p. 432 and p. 433. Hesiod *Ἔργα καὶ Ἡμέραι* 770—

*ἐβδόμη ἱερὸν ἡμαρ
τῇ γὰρ Ἀπόλλωνα χρυσάορα γείνατο Ληγῷ.*

Also a scholiast on Aristophanes *Plutus* 1126 *ἔξω τῶν ἑορτῶν ἱερὰ τινας τοῦ μηνὸς ἡμέραι νομίζονται Ἀθήνησιν θεοῖς τισὶν, ὅσον νομηνία καὶ ἐβδόμη Ἀπόλλωνι κ.τ.λ.* Diogenes Laertius *Plat.* 2 *ἐβδόμη καθ' ἣν Δῆλιοι τὸν Ἀπόλλωνα γενέσθαι φασίν.* Eustathius 1908. 53 *Ἀπόλλωνος γὰρ ἱερὰ πᾶσα νομηνία καθὰ ἣ τοῦ σεληνιακοῦ μηνὸς ἐβδόμη ὡς γενέθλιος Ἀπόλλωνος.* It is probable that it is because the twentieth was sacred to Apollo that Hesiod says *Ἔργα καὶ Ἡμέραι* 792—

*Εἰκάδι δ' ἐν μεγάλῃ πλέψῃ ἡματι ἱστορα φῶτα
γείνασθαι· μάλα γὰρ τε νόον πεπυκασμένους ἔσται.*

Etymologicum Magnum 297. 58 *εἰκάδιος*: *ἀπὸ τοῦ εἰκάς, εἰκάδος, Εἰκάδιος· ἔστι δὲ ὄνομα κύριον. ἐν τῇ εἰκάδι τοῦ μηνὸς ἑορτὴ ἐπετελεῖτο τῷ Ἀπόλλωνι, καὶ ἐλέγετο ἡ ἱερὰ Εἰκάς. ἐπειδὴ οὖν ἐν ταύτῃ τῇ ἑορτῇ ἐγεννήθη λέγεται Εἰκάδιος.*

54. Another word unknown elsewhere—*δοτροδιφών*.

55. The long vacation is evidently meant here.

61. This proverb is referred to more than once in the *Paroemiographi*

and Lexicographers, but there is only one place in which it is explained as bearing the meaning at first sight required here, viz. Diogenian Centuria vi. 30 ΛΑΚΩΝΙΚΑΣ ΣΕΛΗΝΑΣ: ἐπὶ τῶν ἀμφιβόλως συνθήκας ποιουμένων· οὗτοι γὰρ βοήθειαν αἰτοῦμενοι ἀνεβάλλοντο, τὴν σελήνην προφασίζόμενοι· Ἀκεσσαίου σελήνη τὸ ἐναντίον. On the other hand, in id. i. 57 we find ΔΚΕΣΑΙΟΥ ΣΕΛΗΝΗ: ἐπὶ τῶν ἐς χρόνον ἀναβαλλομένων πράξαι τι. ἦν δὲ κυβερνήτης δὲ ῥάθυμος ὧν ἔλεγε διὰ παντὸς ἀναμένειν σελήνην ἵνα ἐν φωτὶ ὁ πλοῦς αὐτῷ γίνηται. Photinus and Suidas (3548 A) evidently borrowed from a common source. The former has τὴν ΔΚΕΣΑΙΟΥ ΣΕΛΗΝΗΝ: παροιμία· λέγεται δὲ ἐπὶ διαμενόντων καὶ πολλάκις βραδυνόντων. ἦν δὲ Νείλεω κυβερνήτης ὁ Ἀκεσαίος. We might make this meaning suit the passage by reading

οὐ ταχέως τοῦτον
ἀρείτ' ἐπ' ὧμου; τῇ Ἀκέσσει σεληνάη;

in which case the words would be an impatient exclamation of Lampriscus because the slaves did his bidding too slowly.

64. Another crux. Perhaps the initial letters conceal the reading Ἀστράβοκος or Ἀστράβοκος ὥσπερ when the name would be that of some famous player with the δορκάδες. Τὰς ῥάβδον ὥσπερ might also stand. "He knows them as well as he knows the birch." In this case, the words must be assigned to Metrotime, and οἶδε be read.

68. There does not seem to be any other passage known in which σκυλος has other than a short penultimate. Yet the reading seems sound.

71. Here and in the next line Cottalus seems to use childish perversions of proper names. The first reading of the papyrus supports Πρίσκε here.

75. If the reading is sound the last words must mean "not even to get rid of you."

76. As in other passages of Herondas μῶς seems here to mean 'lash' or 'whip.'

87. Though Coccalus only is named, all are addressed in μέθεσθε.

89. The phrase ποικιλώτερος ὄδρης is not used here in its proverbial sense. Diogenian vii. 69 ποικιλώτερος ὕδρης: ἐπὶ τῶν δολερῶν.

90. "And I must take him—" Metrotime: "Even over his book give the creature twenty more, full measure."

96. It is tempting to take συμποδῶ as a corruption of συμπεδῶ and to regard the δὲ πηδεύντα as desperate, but there is nothing wrong with a formation σύμπους, and perhaps we should read συμποδ' ὥδε πηδῶντα "thus all athrob with feet fast-bound."

IV

It is not easy to refrain from placing the scene of this piece in the Asclepiëum in the suburbs of Cos. Strabo 657 ἐν δὲ τῷ προαστείῳ τὸ Ἀσκληπιεῖον ἐστὶ, σφόδρα ἐνδοξον καὶ πολλῶν ἀναθημάτων μεστόν, ἐν οἷς ἐστὶ καὶ ὁ Ἀπέλλου Ἀντίγονος· ἦν δὲ καὶ ἡ ἀναδυομένη Ἀφροδίτη ἡ νῦν ἀνάκειται τῷ θεῷ Καίσαρι ἐν Ῥώμῃ, τοῦ Σεβαστοῦ ἀναθέντος τῷ πατρὶ τὴν ἀρχηγέτιν τοῦ γένους αὐτοῦ. φασὶ δὲ τοῖς Κῶσις ἀντὶ τῆς γραφῆς ἑκατὸν ταλάντων ἀφесιν γενέσθαι τοῦ προσταχθέντος φόρου. φασὶ δὲ Ἱπποκράτην μάλιστα ἐκ τῶν ἐνταῦθα ἀνακειμένων θεραπειῶν γυμνάσασθαι τὰ περὶ τὰς διαίτας.

1. Strabo 437 ἡ μὲν Τρίκκη ὅπου τὸ ἱερὸν τοῦ Ἀσκληπιοῦ τὸ ἀρχαιότατον καὶ ἐπιφανέστατον κ.τ.λ.

2. Strabo 374 αὕτη δ' οὐκ ἄσσημος ἡ πόλις καὶ μάλιστα διὰ τὴν ἐπιφάνειαν τοῦ Ἀσκληπιοῦ θεραπεύειν νόσους παντοδαπὰς πεπιστευμένους καὶ τὸ ἱερὸν πλήρες ἔχοντος ἀεὶ τῶν τε καμνόντων καὶ τῶν ἀνακειμένων πινάκων ἐν οἷς ἀναγεγραμμένα τυχάνουσιν αἱ θεραπείαι καθάπερ ἐν Κῷ τε καὶ Τρίκκῃ.

6. The form *Ἡρώς* may be either a mistake for *Ἡρώη* which is metrically legitimate here, or else it is like *Πανακῇ* a vulgar shortening of the full name.

10. That is, *θεοὶ σὺμβολοι*.

11. The phrase *αἰεὶς ταῖς κήρυκα* is very odd, but is probably a sound reading. I seem to remember the form *ἐπιδόρυα* for *ἐπιδόρυα* as used elsewhere, but I cannot find the passage.

14. Probably another proverbial metaphor from a well.

16. Bekker's *Anecdota* i. 314 *φορεῖνα*: *σημαίνει τῶν κρεῖων τὰ ἐσθότερα*.

19. Here *πίναξ* is the votive picture presented by the invalid.

29. It is impossible to decide whether to read *ἐκ τάχα ψέξαι* or *ἐκ τάχ' ἀν ψέξαι*.

36. It is possible that we should read *δεὺς βεβαίωμα*, that is as a confirmation (of what you say).

44. 'You snail, how you make my blood boil!'

50. Her mistress tells the girl to take some dish or other and prepare some portion of the offerings. Probably too *βρόγμα* is 'sinciput' and not 'infusion.' But the precise sense I have not yet hit upon. If only a construction could be got for them, the meaningless letters should divide into *τῷ τυρῷ*, or else we should read *τοῦθ' ὁ νεωκόρος κήρυξ*.

54. It is difficult to believe that this line is right. "She is not only a gentle creature. She pushes on to better things."

56. "The shrine is brought up."

57. Compare vii. 81 and 116 *infra*. Also Theocritus xv. 80.

58. If my conjecture is right *χαίρει' ὃ δέσπονται* *δή* is spoken by the *νεωκόρος*.

59. There is a choice of readings to replace *κρίνω*—*κρίω*, *κρίσω*, *κρήσω*, or even *κρίγω*.

62. The quantities in *πύραγρον* and its form are certainly startling.

63. It is strange that *Πατακίωσ*, which is really the same thing as *Πατακίσκος*, is proverbially used to designate an unscrupulous person. Bekker's *Anecdota* 193. 5 *ΠΑΤΑΙΚΙΩΝ*: *ἐπίβολος* (lege *ἐπίβουλος*), *δανὸς ἀνὴρ*. Id. 298. 5 *ΠΑΤΑΙΚΙΩΝ*: *ὁ ἐπὶ συκοφαντίᾳ καὶ κλοπῇ καὶ τοχυρωχίᾳ*. It is not unlikely that *Μέλλος* also had some such connotation.

64. Their eyes will start out of their head for greed.

68. If *ἡμέρην* is sound—which is very doubtful—it must form with *ζῶν* a sort of oxymoron not unlike our "still life."

71. Another *ἄπαξ λεγόμενον* of an expressive kind. "He glares askance so fiercely with the one eye," or "at the other girl (in the picture)." The second rendering is improbable.

72. "The work of Ephesian Apelles is truthful work in all his paintings."

74. It is easy to see that in place of *ἀπηροήθη* we require a term meaning 'represented,' 'depicted.'

75. The one woman seems to say "Nay, may he take it into his head to attempt (pictures of) gods (as well as things he can see)," and the other to answer "(Talk of gods!) a god inspired either him or his work." The passage still requires elucidation, and it would be rash to draw from it any inference as to the date of this mime.

77. "I fear he (the *νεωκόρος*) has peered (at the offerings) till he has seen wrong."

78. "May he hang head foremost in a fuller's shop." Does this mean 'if he is so particular, he should himself never be out of the fuller's hands'?

84. "May she not only find a husband, but fill thou her with offspring." I owe the conjecture *γενῇ σάσσει* to my colleague Mr. Sargeaunt.

93. Which of the women says αὐτὴ τῆς ὑγίης λῶ 'I too desire health'? Is it the deaf Cydilla?

94. The first word of 95 can hardly be μελέων, but if it is, and the word can bear such a sense, the only way to translate is "For by the sacrifice you will miss your share either of limbs (bones) or of health."

V

There is as yet little evidence as to where the scene is laid. In line 80 there is mention of what is apparently a festival Γερήνια. Stephanus Byzantius 205 3 tells us that there was a town called Γέρην in Lesbos: Γέρην: πόλις ἡ κώμη Λέσβου, ἀπὸ Γέρηνος τοῦ Ποσειδῶνος. But there may elsewhere have been a festival of this son of Poseidon. The subject matter, however, is rather in keeping with the Lesbian sort of morals.

8. This line has already occurred as iii. 84. It is apt enough both here and there, and is very likely genuine in both places. It may simply represent a common vulgar taunt.

11. The rope by which the bucket is let down into the well is evidently meant by τὴν ἱμονήθρην τοῦ κάδου. The word ἱμονήθρη is not known elsewhere, the ordinary term being ἱμονίς. I have not hesitated to spell ἱμονήθρην as against ἱμανήθρην. It implies the existence of a verb ἱμονάω. Cp. κοιμάσθαι, κοιμήθρα: ἐπιβαίνειν, ἐπιβάθρα.

15. See note on ii. 100 supra.

25. The verb ἐκπλεῖν, not found elsewhere, well expresses the effect of cords tightened till they almost seem to saw the limbs off.

27. "Humanum est errare."

32. The word ζήτριον is quite in keeping with a Lesbian background for this piece, being an Aeolic term if the Etymologicum Magnum is to be trusted. ΖΗΤΡΕΙΟΝ: σημαίνει τὸ τῶν δούλων δεσμοτήριον (omit ἔχουν τὸν μύλωνα) παρὰ Χίοις καὶ Ἀχαιοῖς. Pollux mentions the word without comment iii. 78, 79 ἵνα μὲν κολάζονται οἱ δούλοι, μύλωνες καὶ ζήτρεια καὶ ἀλφίτεια καὶ χονδροκόπεια καὶ ζώντεια. Recent philologists do not seem to meddle with the word, being probably content with Curtius' derivation of it from the same root as ζημι-ia, the nasal naturally dropping out before the suffix -τρο-.

33. Another fortunate instance of the scribe's tendency to make the accusative of νῶτον masculine.

41. The correction σμῆ seems to be almost certain. Palaeographically ΟΔΗ is a very easy corruption of ΣΜΗ.

43. A difficult line, but very probably to be corrected to the form given in the text.

52. The same idiomatic use of the neuter plural of the article as is familiar to us in τὰ ἐπὶ Θράκης. Miccale is evidently some acquaintance whom Bitinna wishes not to know anything of her quarrel with Gastron.

53. The βάδιζε in the preceding line shows that Bitinna does not shout any of her message after Pyrrhias. We must therefore suppose a longish pause between ἰδέαν and οὐδ' ἐπεμνήσθην. Pyrrhias has evidently got some way off.

56. Pollux iii. 82 σύνδουλοι λέγει Λυσίας· καὶ Εὐρυπίδης δὲ καὶ οἱ πλείους ὁμόδουλον λέγουσιν. ἐνιοὶ δὲ ὁμόδουλον μὲν οἰοῦνται τὸν τῆς αὐτῆς τύχης, σύνδουλον δὲ τὸν τοῦ αὐτοῦ δεσπότη.

57. "A person who rifles tombs."

59. This passage will remain obscure till we have discovered the meaning of ἀχαϊκας or else the word of which it is a corruption.

65. Another new word. Pollux does not mention it in iii. 79 where he enumerates terms connected with branding. After branding by the *στικτής*, a slave became *στιγματίας*.

68. There is probably another proverb here. We cannot say how the end of the line is to be written *Δάου τιμή*, *Δάου Τιμή*, *Δάου 'τίμη* (concealing some word like *Εὐτίμη*), or even *Δαουτίμη*. There may also be some corruption present. The meaning required for *μῦς* seems the same as in iv. 76.

70. Batyllis appears to be a favourite daughter of Bitinna.

73. The same construction as in iv. 87.

81. Cydilla is evidently meant by *τῇ Χάρυ ταύτην*.

84. The verb *ἐγχευτοῦν* does not occur elsewhere, but is explained by the use of *χύτρα* to mean drink offerings to the dead (Attic *χοαί*).

85. "You then will wed her . . . the one feast following on the other." What are the words lost?

VI

The scene of this piece is as yet unknown, but it is probably Cyzicus.

1. "Be seated, Metro; take a lady's chair."

3. Addressed to one of the women servants who lets her spite against her mistress find vent in the 'aside' beginning with *ἀλλὰ τὰλαφ' ἦν*.

8. This is a bye-form of the *πρημαίνειν* which occurs in a transitive sense in vii. 98 infra.

9. Coritto again addresses a servant. The *αὐτόν* refers to a copper or some other kitchen utensil.

12. 'My dear Coritto, you have the same trouble with your servants as I have.'

15. A passage which will give trouble.

19. It is not easy to imagine what *βαύβων* means. It is made by a worker-in-leather (*σκυτεΐς*), and is not necessarily one of a pair (see l. 92 infra). Is it a bodice and does the second part of the Hesychian gloss on *Βαυβώ* really refer to it? *Βαυβώ*: *τιθήνη Δήμητρος*· *σημαίνει δὲ καὶ κοιλίαν ὡς παρ' Ἑμπεδοκλεί.* Or is it a head-dress something like the *στλεγγίς* which Pollux vii. 179 describes as *δέρμα κεχρυσωμένον δὲ περὶ τῇ κεφαλῇ φορούσιν*;? The question of meaning is further complicated by the circumstance that we do not know either what *βάλλια* (apparently parts of the *βαύβων*) means. I have accented *βαύβων* on the analogy of *χλίδων*.

22. "Will you tell upon me, if I tell you?"

23. Have we to supply *θεούς* to *γλυκίας*?

25. For the borrowing of a fine dress compare Theocritus ii. 74.

35. It would be rash to lay any stress upon this line in determining the scene of this piece; but there was a famous temple of Adrestia near Cyzicus.

If *προσδοίην* is right, the whole expression must be proverbial. Even with *προσθόιμην* the masculine *ἐντων* and *ἐνα* suggest a proverb.

37. See iii. 3.

47. "Do not deafen me with your questions."

53. Hermodorus is either the owner of the *συνοικία* or the owner's agent—either *δεσπότης*, *ναύκληρος*, or *στέγάρχος*, *στεγανόμος*.

55. The anapaest in the fourth place shows that *μακαρίτις* was counted as a proper name.

57. If *ὡς λέγεις* is right, we must assign lines 51 and 54 to Coritto

63. In other words, Cerdon did not send his goods to market, but sold them in his workshop. The *ἐμπολῆς* were middlemen, who had to pay a tax (*ἐπωνον*) on every thing sold. Cerdon's practice is what Plato (*Soph.* 223 D) calls *ἡ τῶν αὐτουργῶν αὐτοπωλική* as against *ἡ μεταβλητική*.

64. The eternal quarrel between taxpayer and tax-collector, well illustrated by Pollux ix. 32 who registers thirty-four terms for cursing a *τελώνης* and then adds *καὶ ὅσα ἐν ταῖς συνήθους λοιδορίαις ἔχεις*. Read *καὶ ὅσας ἐν τῇ συνήθει λοιδορίας ἔχεις*?

69. It is tempting to consider *βάλλια* here connected with *βουβάλιον* (*βουβάλλιον*?) described in Hesychius as *γυναικὸς κοσμήριον* (a correction by Meineke for *γυναικὸς μόριον*), and mentioned by Pollux as a sort of armlet.

77. I doubt if *λάσκευσα* will do—"calling him 'dear.'"

80. This line is probably corrupt.

87. There is no doubt about *Ἀρτέμῖς* being the right quantity for the name in this piece.

91. "Were you not able to pay for the two? You should have asked who had ordered the other."

VII

We only know of *Ταυρεών* as a Cyzicene month. If the name was really not used elsewhere, the scene of this piece is Cyzicus—a conjecture supported by the name *Ἀρτακήνη* (ll. 87, 92), seeing that *Ἀρτάκη* was a suburb of Cyzicus. Strabo 582. 4, 635. 1. There is great difficulty in knowing who actually take part in the dialogue. I have not yet succeeded in making this clear.

57. Of these names of shoes Pollux and Hesychius give all but *κοκκίδες* and *ἐφρηβοί*.

70. "Yes, by this grey head on which baldness——"

75. Another proverb still—"If we catch nothing, the pot will be the worse for it."

80. 'Whether you are sorry for it or angry at it.'

87. From this line and 92 we may infer that Artacene is present in the shop.

98. Cerdon has quieted down after the rebuke in 65 supra, and has continued to speak in a low and subdued tone. He is now scolded for it.

118. The proverb means that the shoemaker who has made the woman's shoes hitherto is a botcher. Shoemakers sharpened their knife on the sole of their foot.

122. Cerdon seems to turn from the group of women to another woman who has just come up to the door.

128. The leather is sewn over the foot. The shoe fits better, as the natural heat of the foot stretches the leather. Perhaps *καρράπτειν* (i.e. *καταρράπτειν*) should be read for *καὶ ράπτειν*.

THE END



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